

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

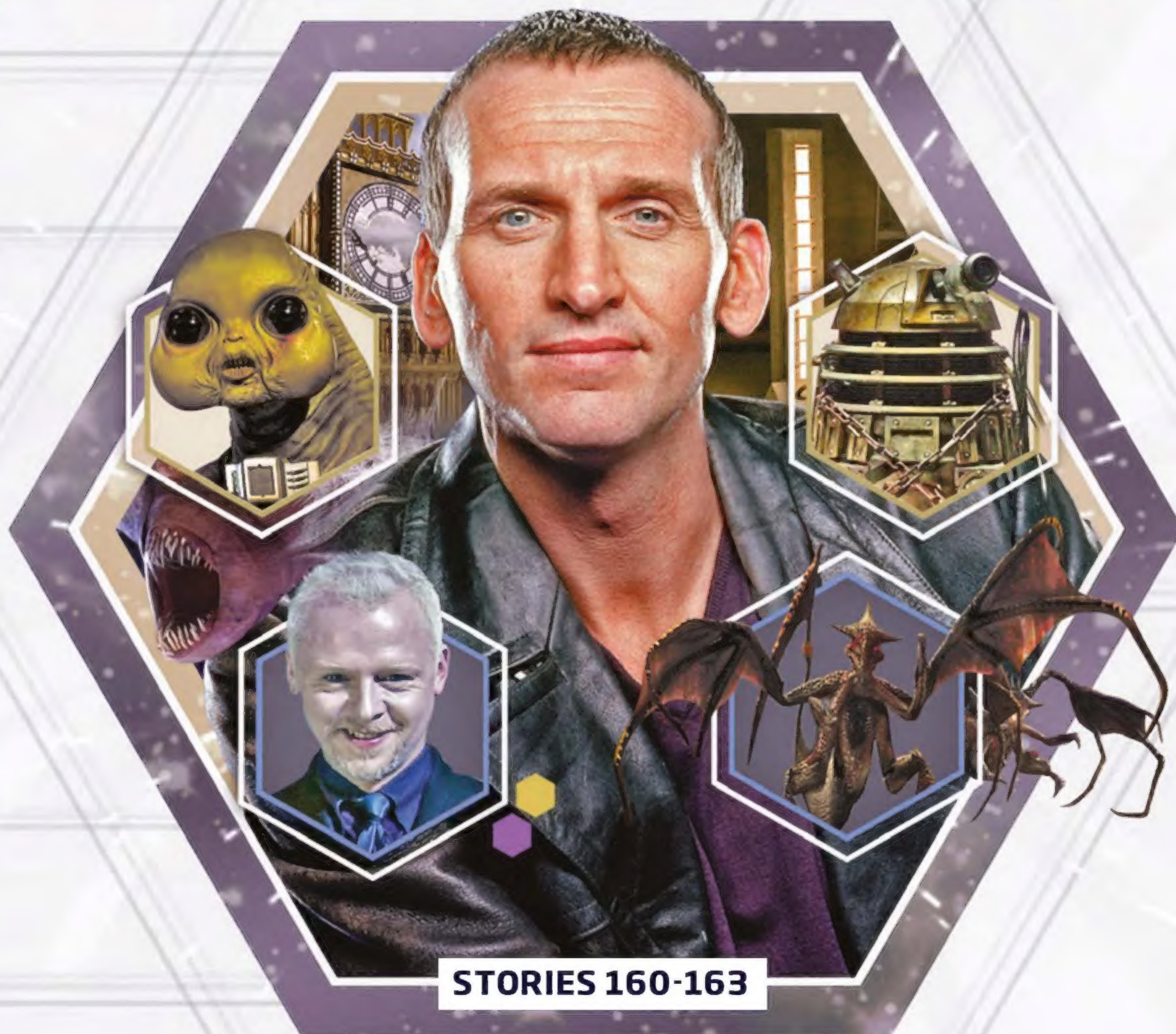
BBC

DOCTOR WHO



THE **NINTH**
DOCTOR

THE COMPLETE HISTORY



ALIENS OF LONDON/WORLD WAR THREE,
DALEK, THE LONG GAME
AND FATHER'S DAY





BBC

DOCTOR WHO

THE COMPLETE HISTORY



ALIENS OF LONDON /
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EDITOR JOHN AINSWORTH
EDITORIAL ASSISTANT EMILY COOK
DOCTOR WHO MAGAZINE EDITOR TOM SPILSBURY
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON, ALISTAIR MCGOWN
WITH THANKS TO PAUL CONDON, PAUL CORNELL, RUSSELL T DAVIES, JAMES DUDLEY, GEOFF EVANS, CLAYTON HICKMAN, DAVID J HOWE, NIC HUBBARD, ANDREW MARTIN, BRIAN MINCHIN, STEVEN MOFFAT, JONATHAN MORRIS, KIRSTY MULLEN, JULIE ROGERS, EDWARD RUSSELL, JIM SANGSTER, GILLANE SEABORNE, ROBERT SHEARMAN, JO WARE, BBC WALES, BBC WORLDWIDE AND BBC.CO.UK
MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Worldwide, UK Publishing :
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

**Partwork Authority,
Marketing and Distribution :**
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

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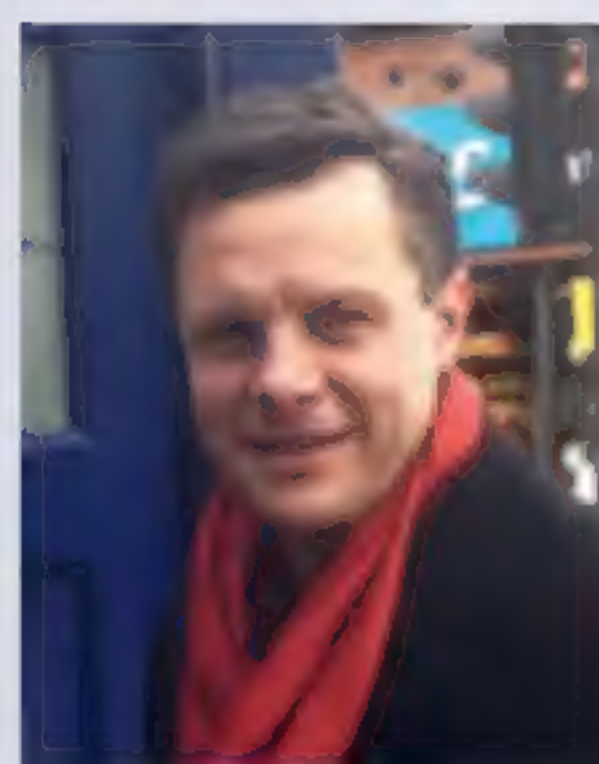
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Welcome

Not every *Doctor Who* adventure has a ‘monster’, but it’s an inarguable point that monsters are an integral part of *Doctor Who*; something that showrunner and head writer, Russell T Davies, understood very well. Consequently, Russell ensured that monsters, of one kind or another, featured in every episode of the series when it returned to TV screens in 2005.

Although Russell was keen to give *Doctor Who* something of a twenty-first century makeover, dispelling some of the more negative associations of the original run of the series (wobbly sets, gravel pits standing in for alien worlds, etc), he was not averse to revisiting and reusing elements of the show’s past. In fact, featured in the

Below:
The Spheres would become the Toclafane in *Utopia/The Sound of Drums/Last of the Time Lords*.



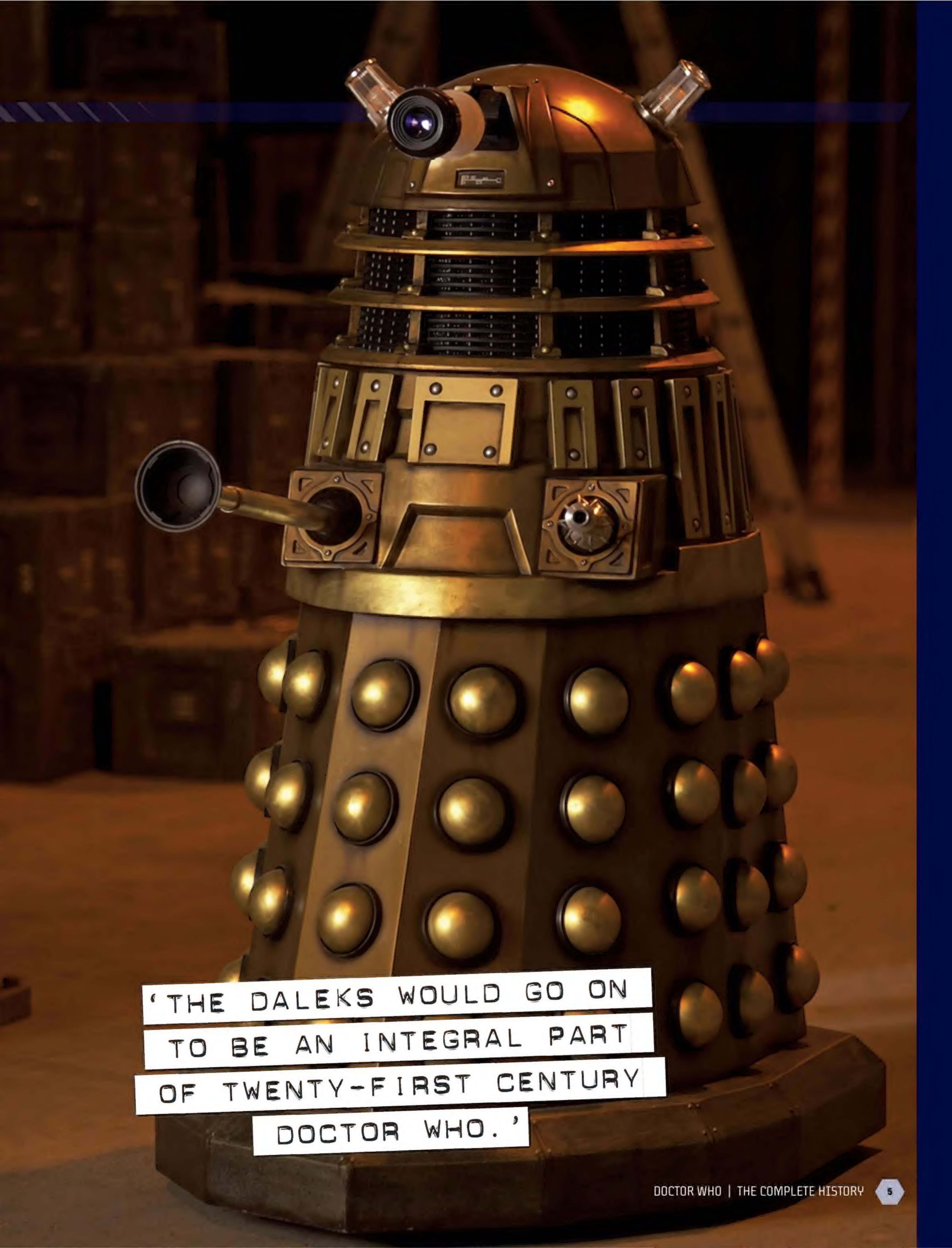
opening episode of the revamped series were the Autons, monsters that had first appeared in *Doctor Who* in 1970.

Of course, the monsters that everyone was expecting to make a return were the Daleks, and Russell was happy to oblige. However, as you will discover in this volume, due to an issue with the rights to the Doctor’s most famous adversaries, *Dalek* [2005 – see page 54] very nearly didn’t feature a Dalek at all. Instead, a new foe, known as a Sphere, would make its début, with the episode title becoming, not altogether surprisingly, *The Sphere*.

Doubtless the Spheres would have made for a great new adversary for the Doctor – and we do get to see a revised version of them in *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56] in which they are known as the Toclafane. However, it’s hard to imagine *The Sphere* having as much impact as *Dalek*. It’s quite a challenge to compete with a pop culture icon with over 40 years of history behind it.

Happily, an agreement was reached that would allow the Daleks to appear in the revived TV series. Although the Dalek in *Dalek* claims to be the last surviving member of its race, the metal monsters would be back in rather larger numbers before the end of the 2005 series. They would, of course, go on to be an integral part of twenty-first century *Doctor Who*, regularly popping up to confront the Doctor once again, just as they had done in the twentieth century. *Doctor Who* just wouldn’t be *Doctor Who* without the Daleks, would it?

John Ainsworth – Editor



'THE DALEKS WOULD GO ON
TO BE AN INTEGRAL PART
OF TWENTY-FIRST CENTURY
DOCTOR WHO.'



ALIENS OF LONDON/ WORLD WAR THREE

► STORY 160

A spacecraft crash lands in London and the Prime Minister has vanished. The alien Slitheen have infiltrated the government and intend to destroy the world.



ALIENS OF LONDON / WORLD WAR TWO

'THIS WAS THE FIRST
ALIEN RACE TO REOCCUR IN
THE REVAMPED SERIES.'

Introduction

A *liens of London/World War Three* took us to 10 Downing Street. Which British Prime Minister was living there, however, is a mystery. The second instalment of this two-parter was broadcast 12 days before the 2005 general election, so the election campaign was in full swing. The story, however, is set a year in the future and so the Doctor's companion Rose couldn't be certain who the Prime Minister would be in 2006, and on original broadcast neither could we. A timely bit of scheduling.

Time had passed since the events of *Rose* [2005 – see Volume 48], which was set in the present day, because the Doctor accidentally returned his companion home a year late. This had long-standing consequences: when Rose returned to Earth in *Boom Town*, *Bad Wolf/The Parting of the Ways* [both 2005 – see Volume 50], *The Christmas Invasion* [2005 – see Volume 51], *School Reunion* [2006 – see Volume 52], *Love & Monsters* and *Army of Ghosts/Doomsday* [all 2006 – see Volume 53],

we were always a year ahead of current events. The succession of alien incursions experienced by Earth following 2005 (most of which are revisited in *Turn Left* [2008 – see Volume 59]) mean that 'present day' episodes featuring companions Martha Jones and Donna Noble also have to be set a year in the future. With the exception of *Blink* [2007 – see Volume 56] it's not until *Planet of the Dead* [2009 – see Volume 61] that it's possible for a current-day episode to be set at the same time as it was broadcast.

This wasn't *Aliens of London/World War Three*'s only legacy, however. It spawned a new race of monsters – Raxacoricofallapatorians, in particular the family Slitheen. If you overlook the Face of Boe, who only has a peripheral involvement in the stories he's in, they were the first new alien race to reoccur in the revamped series. One of them returned in *Boom Town* and thereafter they made a number of appearances in spin-off series *The Sarah Jane Adventures*.

Another spin-off that would launch the following year also has a link with *Aliens of London/World War Three*. Naoko Mori, who played the doctor at Albion Hospital, would later become a regular in *Torchwood*. The series would eventually establish that she was playing the same character. *Aliens of London/World War Three* also paved the way for the reintroduction of UNIT who are seen briefly here, and would have a bigger role in *The Christmas Invasion*. Harriet Jones, a character devised for this episode, would also return that Christmas, and again in *The Stolen Earth/Journey's End* [2008 – see Volume 60].

Left: Naoko Mori plays the doctor at the Albion Hospital before heading over to *Torchwood*.



STORY

Aliens of London

The TARDIS returns to the Powell Estate. The Doctor assures Rose she has only been gone for 12 hours and she rushes off to see her mum. After Rose has gone, the Doctor sees a 'missing' poster, but it's too late. Rose has been gone for 12 months!

Rose refuses to tell Jackie where she has been and when the Doctor claims to have employed Rose as his "companion", Jackie slaps him. [1]

The Doctor and Rose go to the roof. Rose can't tell her mother that she's been travelling with a 900-year-old and that aliens exist. But then a spaceship roars overhead, crashes into Big Ben [2] and plunges into the Thames!

The Doctor and Rose are forced to watch developments on television along with Jackie's neighbours. [3] Reporter Tom Hitchinson explains that a body has

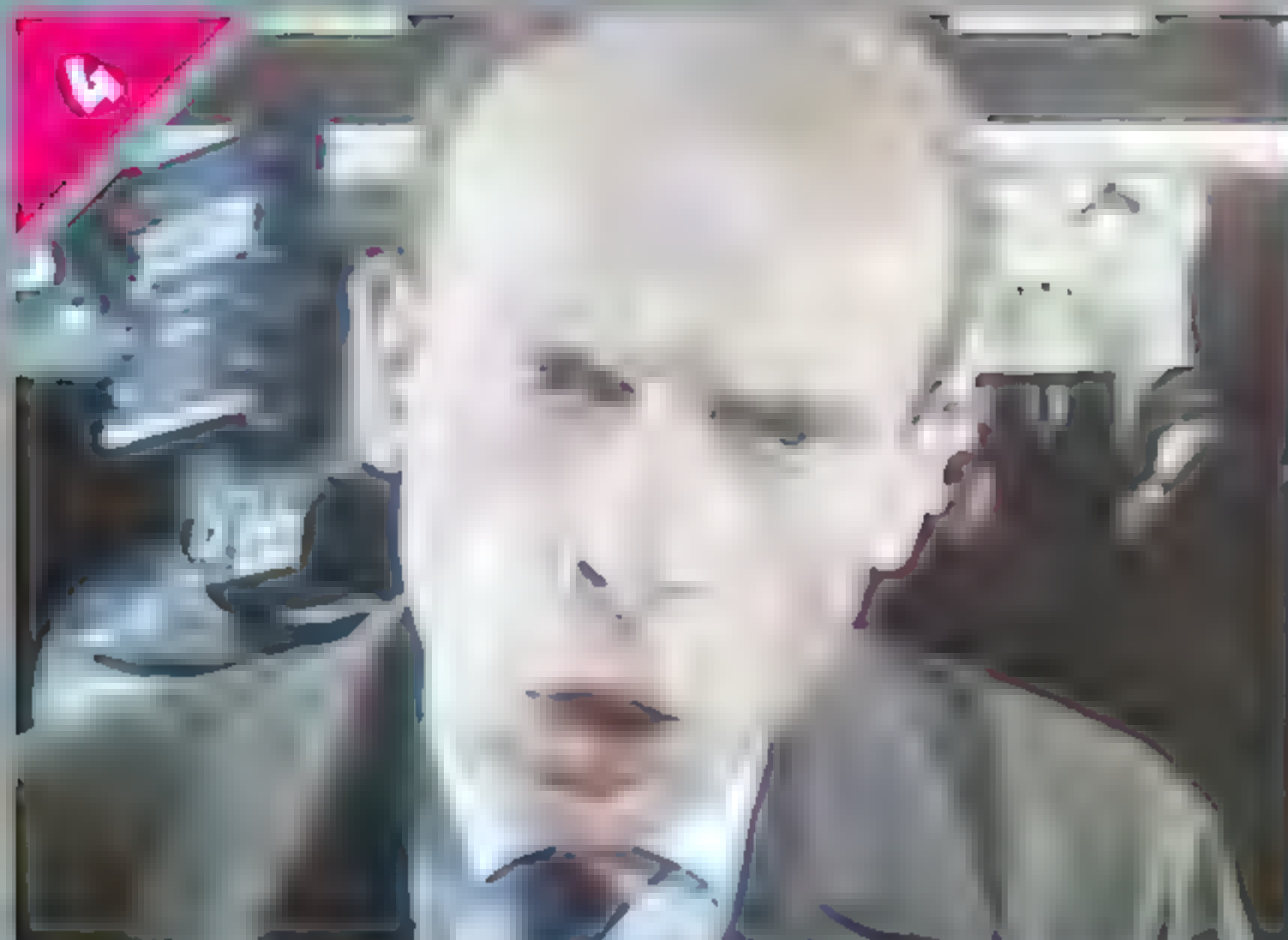
been recovered from the wreckage, and is being transferred to a secure mortuary at Albion Hospital.

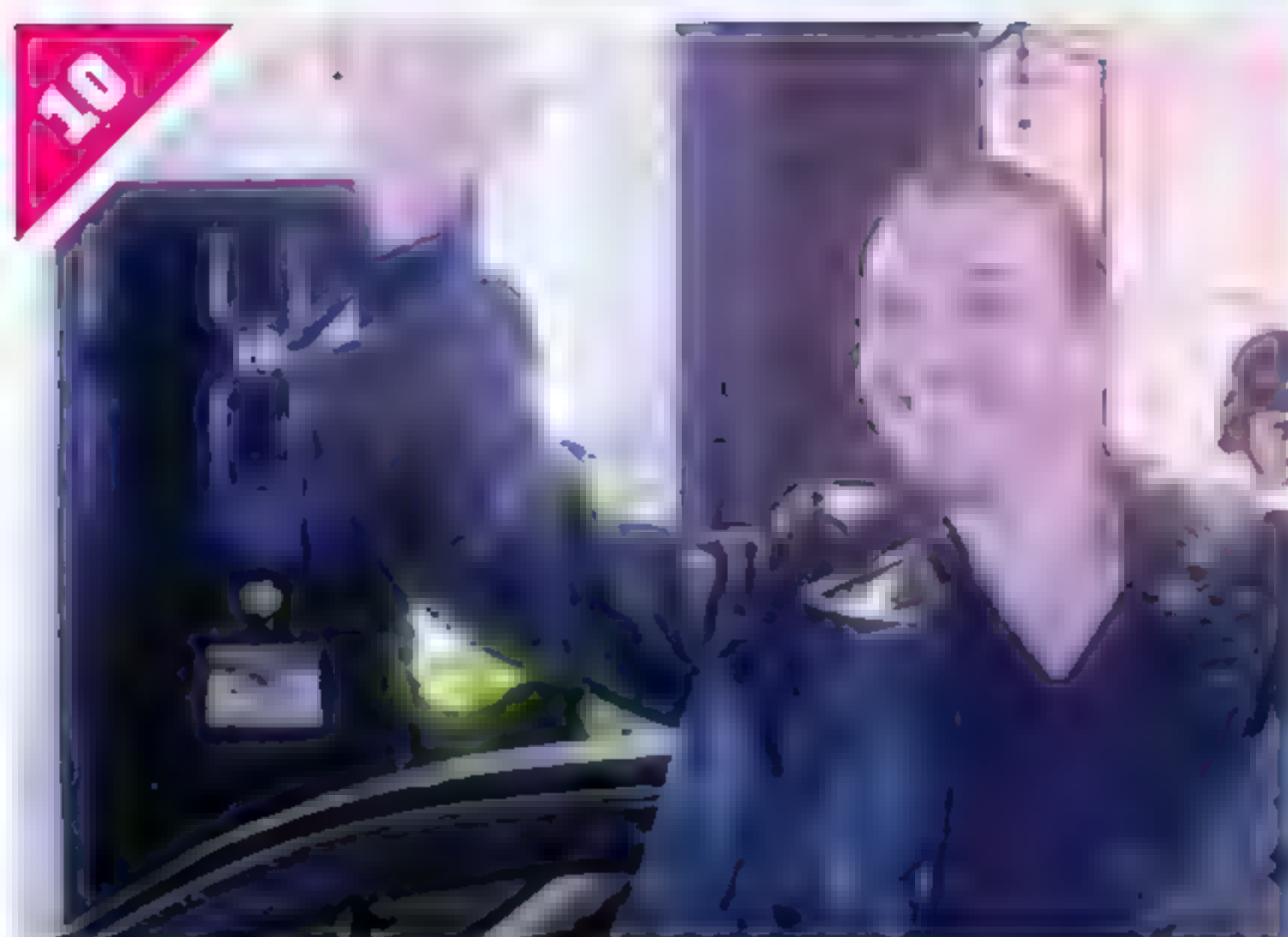
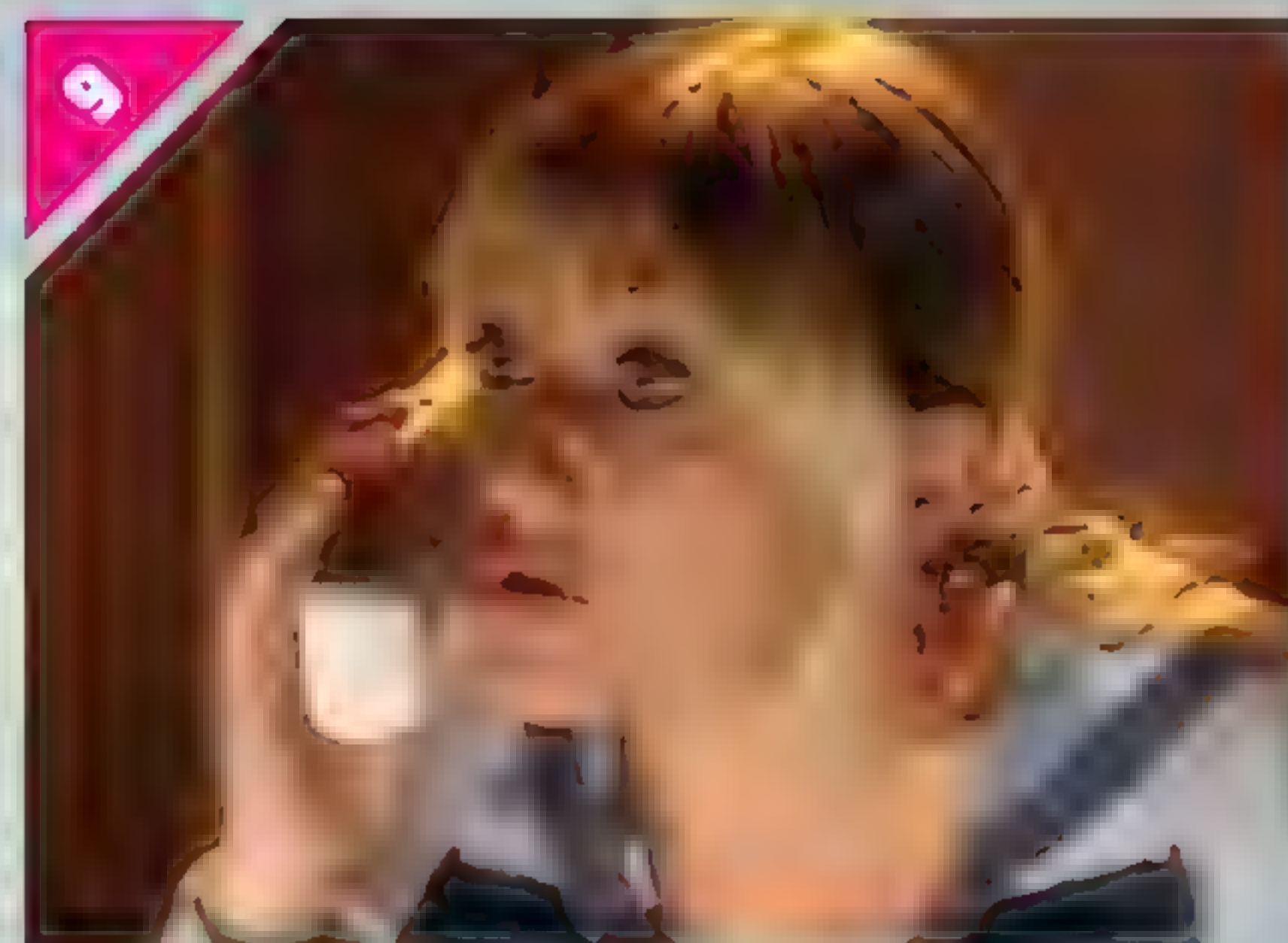
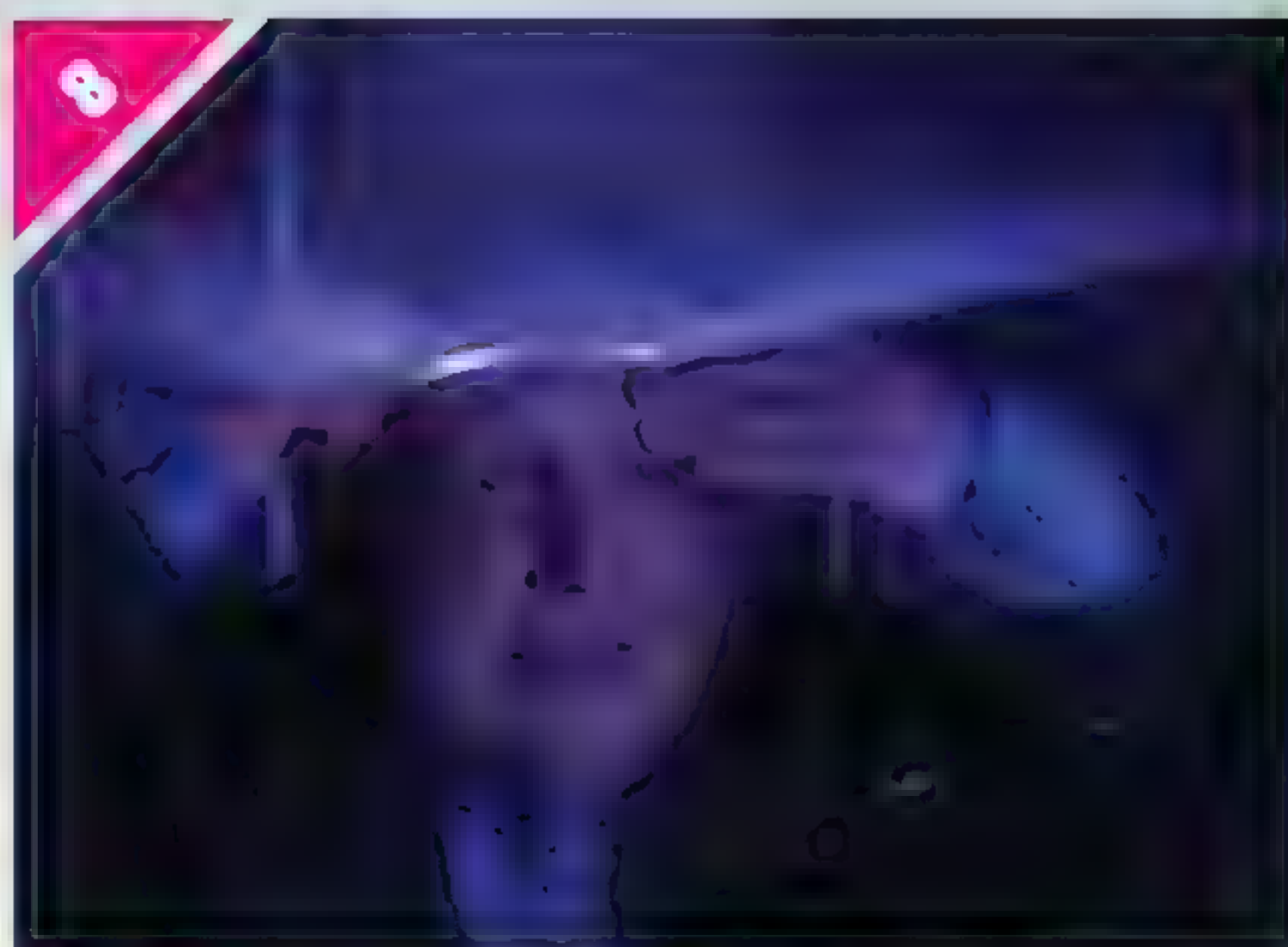
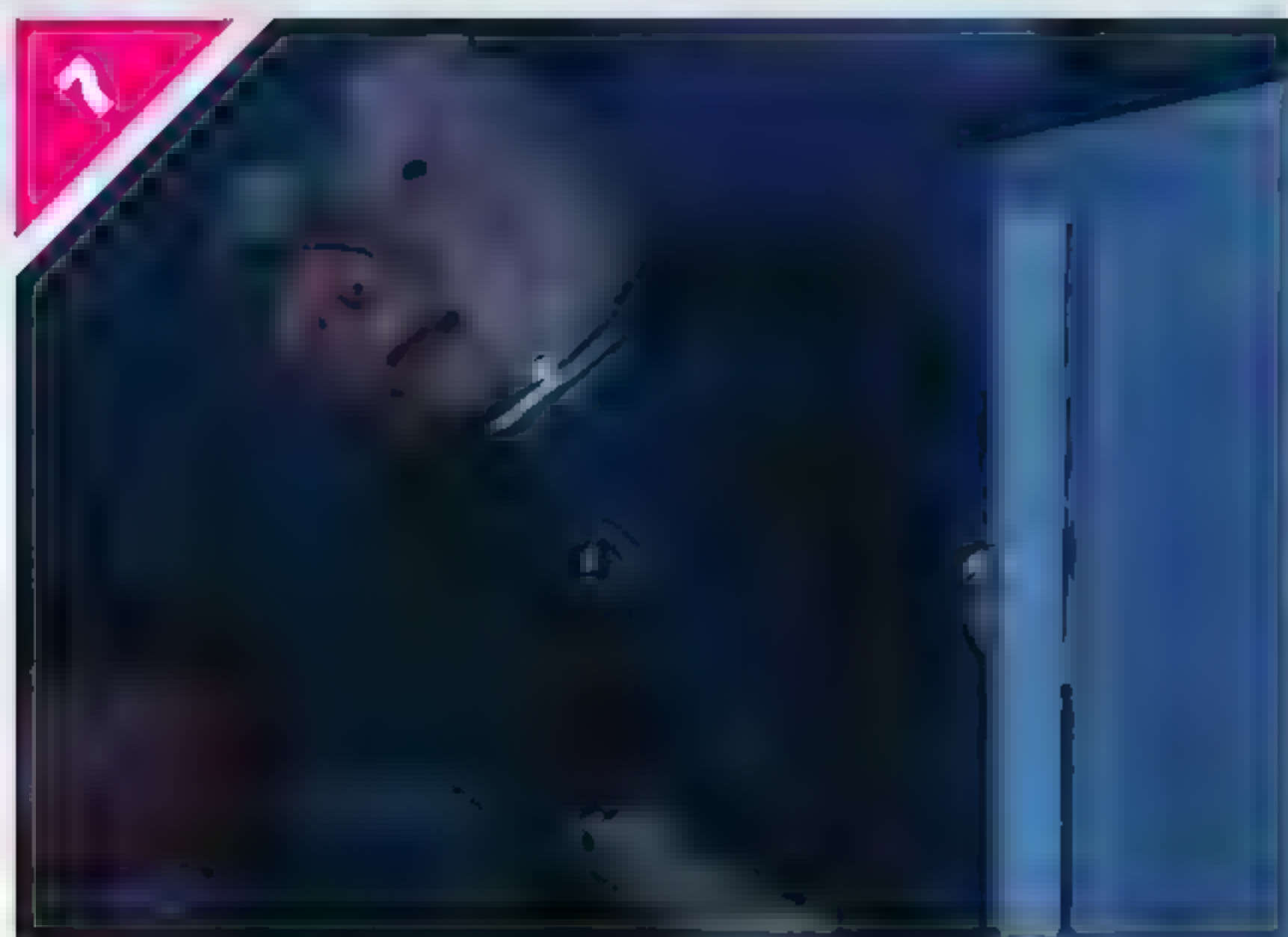
General Asquith visits the mortuary where the pathologist, Sato, assures him that the alien is genuine. It is placed in cold storage.

Andrew Marr reports that the Prime Minister has disappeared. [4] As he speaks, Joseph Green MP enters Number 10, where he is greeted by Indra Ganesh, a junior secretary. Harriet Jones, MP for Flydale North, tries to speak to Green, but he has other concerns – he is now acting Prime Minister. He meets Margaret Blaine from MI5 and Oliver Charles from transport liaison and they go into the Cabinet Room – where they laugh uproariously. [5]

The Doctor gives Rose a TARDIS key as a promise that he won't disappear. But he does leave in the TARDIS – much to the surprise of Mickey Smith. [6]

After Green, Charles and Blaine have left, Harriet sneaks into the Cabinet





Room to put her proposal in the Prime Minister's box, then notices a file marked Emergency Protocols.

The TARDIS lands in the hospital and the Doctor walks into a room full of soldiers. They hear Sato scream and run to the mortuary, where the Doctor encounters the creature recovered from the wreckage – a pig in a spacesuit! [7] It is shot dead by one of the soldiers.

Harriet hides as General Asquith berates Green, Charles and Blaine in the Cabinet Room. But they just laugh and break wind – and unzip their foreheads! [8]

Mickey arrives at the Tylers' and tells Rose that the Doctor has gone – but then Rose's key glows and the TARDIS reappears. Rose, Mickey and Jackie go inside and the Doctor tells them the crash landing was a fake.

Jackie runs back to her flat, where she calls a helpline and tells the operator she has met an alien called the Doctor. [9]

In the Cabinet Room, the alien that was formerly occupying Charles' body now

occupies Asquith's body. As he leaves, Indra tells him that they have found the Doctor.

A helicopter descends over the Powell Estate and the Doctor and Rose are driven to Number 10. [10]

A policeman, Strickland, visits Jackie in her flat and assures her Rose is not in any trouble. [11]

Indra refuses to let Rose into the meeting room for alien experts, so Harriet offers to look after her. She takes Rose to the Cabinet Room where they discover the corpse of the missing Prime Minister.

The Doctor realises the fake crash was a trap – to get all the world's alien experts in one room.

At the Tylers', Strickland unzips his forehead. Blaine finds Rose, Indra and Harriet and unzips her head. And in the meeting room, Asquith unzips his head, revealing an alien – a Slitheen! It presses a switch and electrocutes all the experts – and the Doctor – via their identity badges. [12]

World War Three

The Doctor shoves his identity badge into the Slitheen's collar. This electrocutes both it and the other Slitheen in the Cabinet Room and at the Tylers'. Mickey comes to Jackie's rescue while Rose and Harriet run through Number 10. [1]

The Asquith Slitheen puts back on his human disguise and tells the police the Doctor was responsible for killing all the experts. The Doctor escapes in a lift. Green instructs the police chief, Sergeant Price, to seal the building.

Asquith and Green dispense with their disguises to hunt the Doctor on the upper floors. They are about to catch Rose and Harriet when the Doctor sprays them with a fire extinguisher. The Doctor, Rose and Harriet run to the Cabinet Room where the Doctor wards off the Slitheen by threatening to triplicate the flammability of some alcohol. [2] The

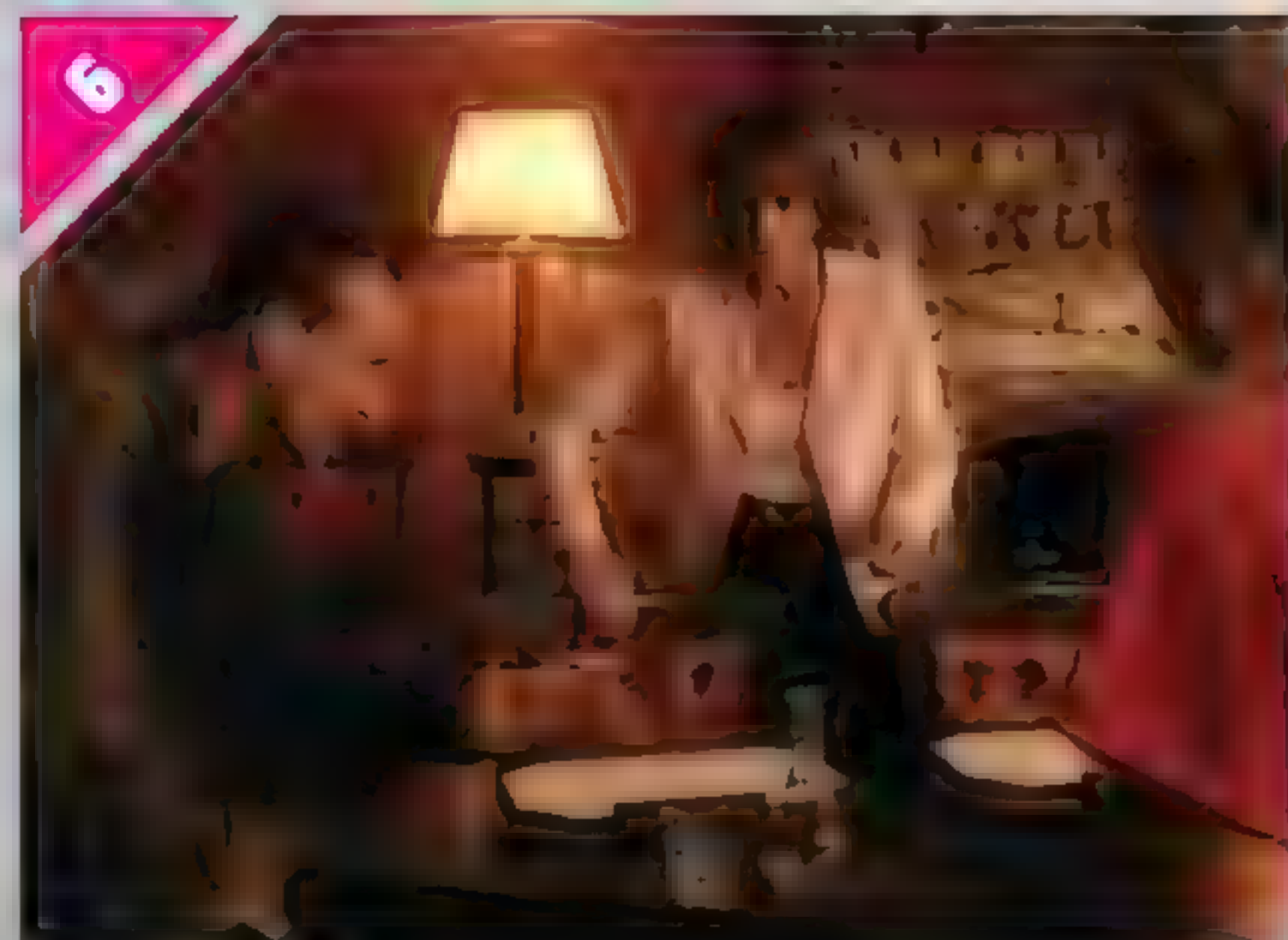
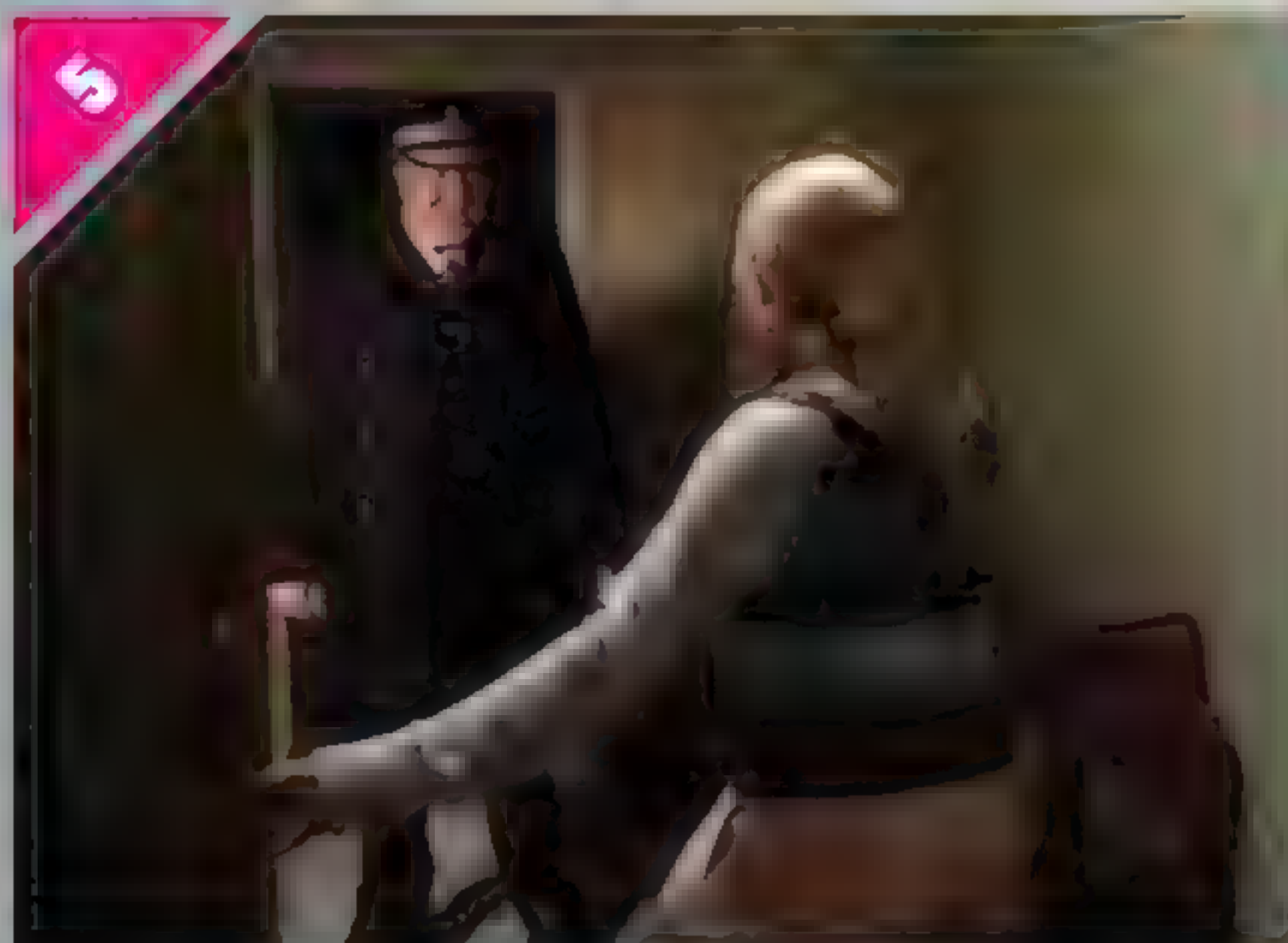
Slitheen are about to attack when the Doctor presses a button, sealing the room.

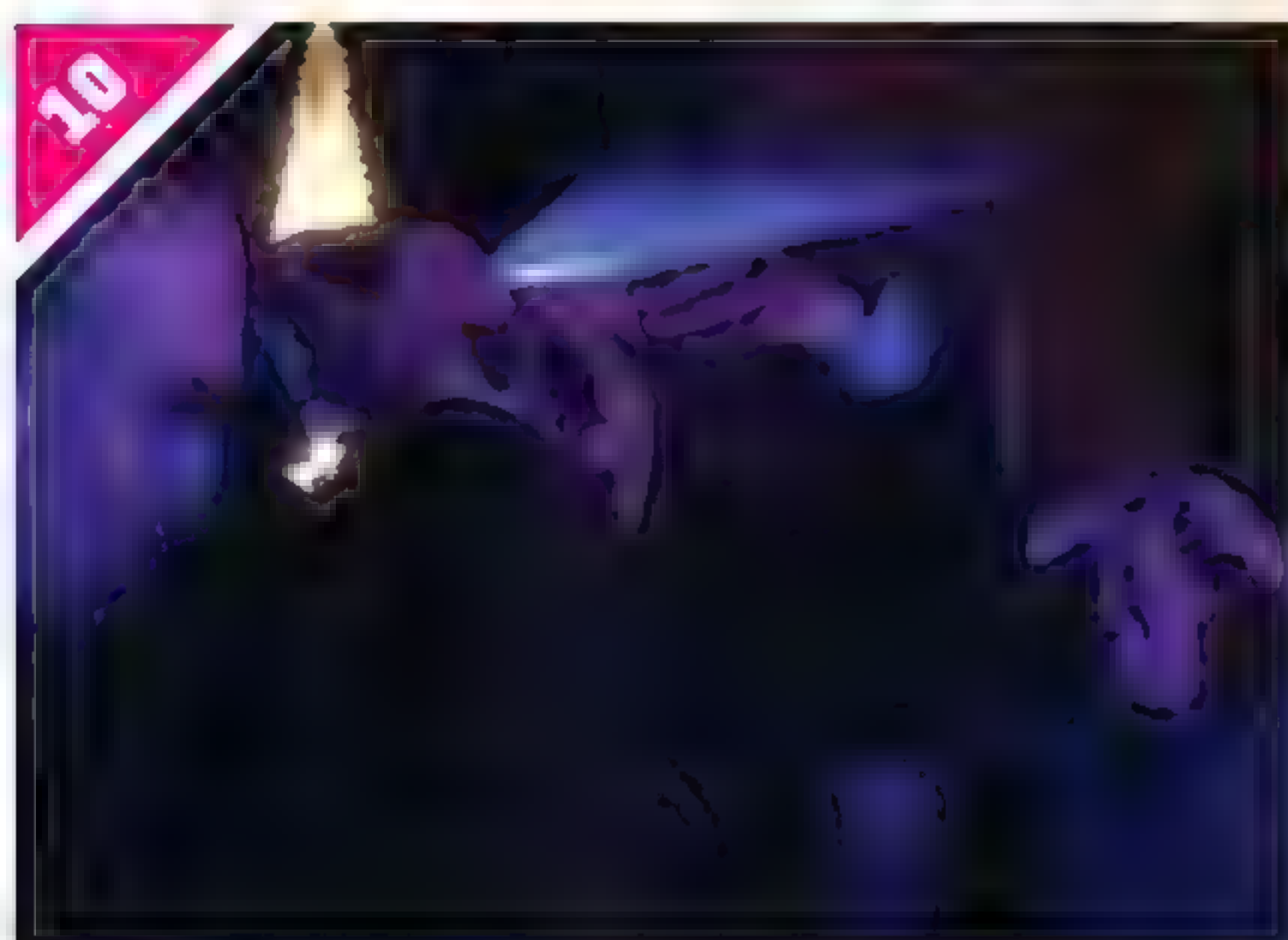
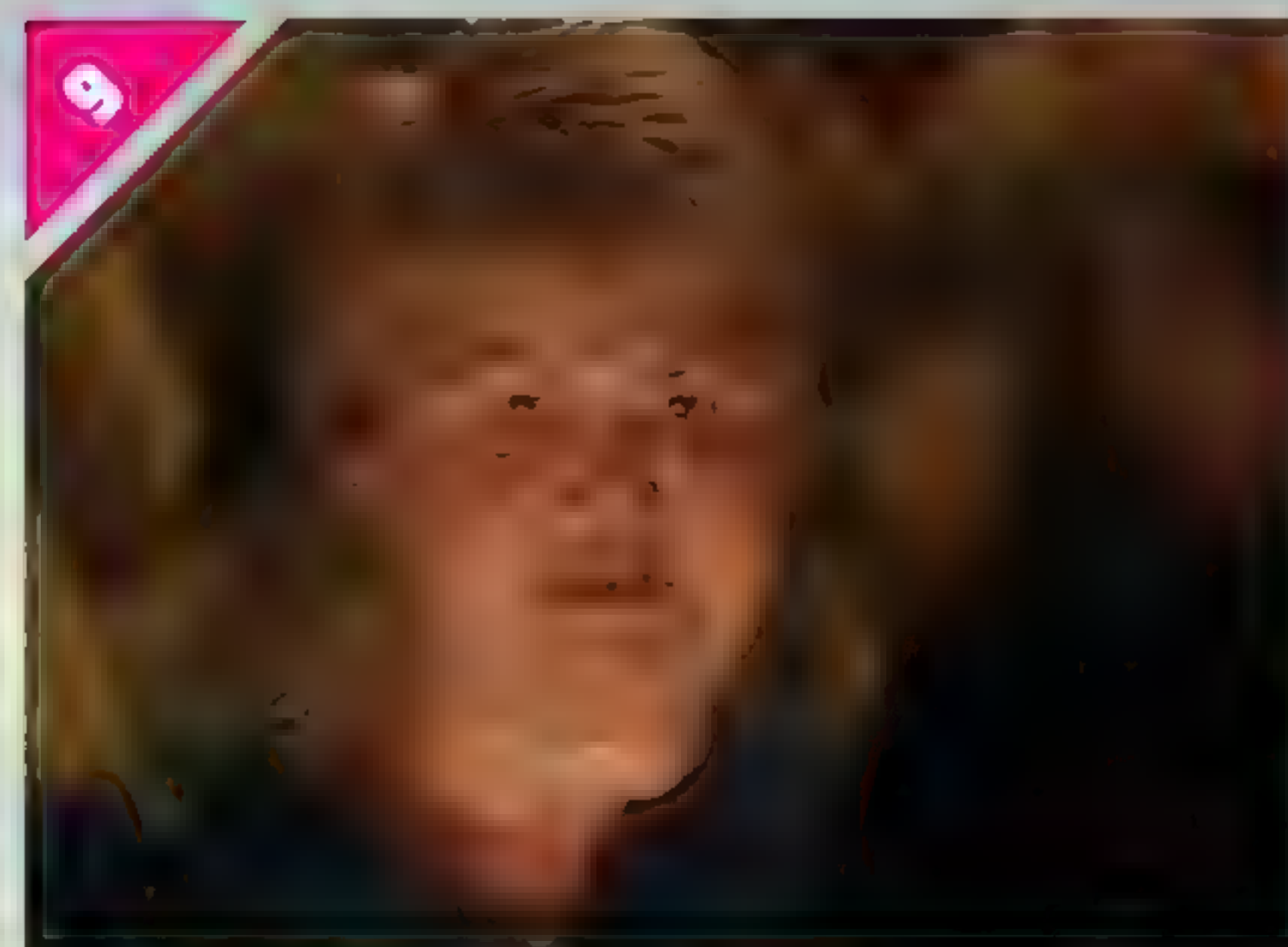
Andrew Marr reports that more people are being summoned to Downing Street; they are all suspiciously overweight. [3]

Mickey comforts Jackie in his flat. She is afraid because the Slitheen that attacked her is still at large.

Harriet mentions that the strike codes for Britain's atomic weapons have been entrusted to the UN. Mickey calls Rose, sending her a picture of the Slitheen that attacked him. The Doctor takes Rose's phone and tells Mickey to use his computer to log into the UNIT website. [4] Mickey accesses the site and sees a signal being sent by the Slitheen's spaceship in the North Sea. Then Mickey's doorbell rings and Jackie opens the door – to reveal the Strickland-Slitheen! [5]

The Doctor tries to work out the Slitheen's weakness. Harriet mentions that when they fart it smells like bad breath – which suggests they are made of





living calcium, meaning their weakness is vinegar. [6]

Jackie and Mickey are trapped in Mickey's kitchen. The Doctor tells them they need vinegar and Jackie fills a jug with gherkins, pickled onions and pickled eggs. She throws it over the Strickland-Slitheen, who bursts. [7]

Green broadcasts to the nations of the world informing them that the greatest experts in extraterrestrial events have been murdered by alien hands. He claims his inspectors have found massive weapons of destruction and demands the UN access codes for a nuclear strike. [8]

The Doctor realises the Slitheen intend to start World War Three – while they sit safely in their spaceship in the Thames. Blaine gloats that they intend to turn the Earth into radioactive molten slag and sell it as fuel. [9]

The next day, the UN Security Council gathers to vote on whether to release the codes. The Doctor tells Jackie there is a way out, but he can't guarantee Rose will

be safe. Harriet says, as the only elected representative in the room, the decision is hers.

The Slitheen remove their disguises – “Victory should be naked!” [10] The Doctor tells Mickey how to hack in to a submarine and fire a non-nuclear missile – targeted at Number 10. The Doctor, Rose and Harriet cower in a cupboard. [11]

Price sees the Slitheen and orders his men out. The missile destroys Number 10 and the Slitheen – but the metal-lined Cabinet Room survives. Harriet emerges and tells Price to inform the UN the crisis is over. [12]

The Doctor and Rose return to the Powell Estate. Mickey shows the Doctor a newspaper – the recent events have been dismissed as an ‘ALIEN HOAX’. Then Rose and Jackie emerge from the flats. Rose has packed a rucksack, ready to leave. Rose tells her mum that they'll be back in 10 seconds' time and they leave in the TARDIS – but after 10 seconds, they haven't returned.

Pre-production

Executive producer and lead writer Russell T Davies was aware that the first two-parter for the revived *Doctor Who* – which would occupy the fourth and fifth slots – had to feel ‘big’ and contain elements to get viewers discussing the series. The idea of setting an episode largely around the Prime Minister’s official residence of 10 Downing Street came to Davies when he saw a pop video for the November 2003 hit *Jump* performed by the *Popstars: The Rivals* band Girls Aloud and featured in the movie *Love Actually*. He also very much wanted to do a modern conspiracy thriller similar to the acclaimed 1985 BBC2 serial *Edge of Darkness*... only putting a *Doctor Who* slant on it with a strange family of aliens which he named the Slitheen. “*Doctor Who* is all about big green monsters, I wanted them to be big and green,” recalled Davies in the 2006 book, *Doctor Who: The Inside Story*. And to make the new aliens really amusing for children, he wanted them to pass wind... and to have a sinister action to

Below:

“We are the family Slitheen.”



reveal their true nature which youngsters could imitate, raising their fringes to open a zip on their forehead...

Davies’ original outline for the fourth episode was headed *Aliens of London* and was set in 2005, with Rose returning to her mum, Judy, to find that only an hour had passed; part of the episode’s purpose was to flesh out more of Judy’s character for the viewers. In homage to Nigel Kneale’s landmark BBC TV science-fiction serial *Quatermass and the Pit* from 1958/9, the storyline featured a long-buried alien spaceship unearthed on a building site in Tottenham which paralleled the strange capsule discovered in a Knightsbridge building site in the *Quatermass* serial. The Doctor – knowing that this spaceship was a fake – was to investigate the building site which would lead to the cliffhanger into the next episode.

10 Downing Street

The fifth episode was headed *10 Downing Street* and in this it was revealed that the fake aliens associated with the spaceship were a diversion for the *real* aliens at work in the Cabinet at the heart of government; the real Prime Minister was to be found dead in a cupboard. Judy would accompany Rose when she went after the Doctor and the group would encounter the Slitheen, aliens posing as politicians who were fat, passed wind, and unzipped their heads to reveal their true extraterrestrial identities. At the end of the episode, Rose decided that she wanted to continue travelling with the Doctor – much to Judy’s concern.



"I WROTE THAT KID SPRAY-PAINTING THE TARDIS BECAUSE IT'S THE SORT OF THING I DO TO KEEP MYSELF ENTERTAINED WHEN I'M WRITING A SCRIPT."

ALIENS OF LONDON / WORLD WAR THREE



Above:
Have you seen
Rose Tyler?

Davies set about writing the two-part story quickly during the spring of 2004, having written the first two episodes by the end of March to establish the show's basic style. Whereas these earlier instalments needed to demonstrate scale and spectacle, in comparison Davies aimed to produce scripts that were easier to record; consequently, if *World War Three* could be played out by characters talking in one set, then that would be an added bonus. The idea of the buried fake spaceship was dropped when Davies saw the power of using CGI effects in a more eye-catching manner – allowing the craft to crash land spectacularly into London.

Initially, Davies struggled with the politician characters at Downing Street, all of whom seemed to be rather bland. While driving through Manchester with

producer Phil Collinson, Davies discussed actress Penelope Wilton – whom he had enjoyed working with when she played Monica Gossage on ITV1's *Bob & Rose* in 2001 – and found that Collinson had been enjoying listening to her performance in *Nights in the Gardens of Spain* for Alan Bennett's acclaimed *Talking Heads* monologues in 1998. “Can’t you put her in *Doctor Who*?” asked Collinson; this inspired Davies’ creation of the likeable Harriet Jones MP who cared about the environment, had integrity and could generate a few laughs.

In his first draft, Davies had a youngster daubing the legend ‘Bad Dog’ as graffiti on the side of the TARDIS police box. “I wrote that kid spray-painting... the side of the TARDIS because it’s the sort of thing I do to keep myself entertained

when I'm writing a script," explained Davies in *Doctor Who: The Inside Story*. For no reason in particular, he changed this to 'Bad Wolf'. The antisocial graffiti element had to be brought in line with the BBC's editorial policy and a later sequence had to be inserted to show the boy removing his scrawl from the TARDIS.

The 'space pig' was also absent from the first draft in which the script focused more on the Doctor arguing with Rose and worrying about damage to the established time lines. Feeling that the script was in danger of becoming dull during a script discussion, Davies suddenly suggested the unexpected idea of the pig from space. "I don't like the pig," commented executive producer Julie Gardner, but Davies asked to be able to develop his idea and brought the short-lived character to life.

While Davies brought back from the first episode (which would ultimately be given the title *Rose*) both the characters of Rose's mum and boyfriend – Jackie and Mickey – he also took the opportunity to reintroduce the UNIT organisation first seen in *Doctor Who* in *The Invasion* [1968 – see Volume 13]. This international combined scientific-military group with headquarters in Geneva had been formed to protect Earth in the late twentieth

century, and the Doctor had become UNIT's scientific adviser during his exile to Earth in *Spearhead from Space* [1970 – see Volume 15]. UNIT had appeared regularly through to *The Seeds of Doom* [1976 – see Volume 25] and made occasional subsequent reappearances, most notably in *Battlefield* [1989 – see Volume 45]. Davies saw UNIT as a good organisation to resurrect for the new present-day adventures with potential for action elements.

Davies delivered a first draft of *World War Three* on Monday 17 May 2004 concurrent with director Keith Boak joining BBC Cymru to start pre-production on the first block: *Rose* and *Aliens of London/World War Three* (although at this point, how the episodes would be referred to was still in a state of flux). And if the adventures *did* carry on-screen titles, there were two trains of thought about the pros and cons of using either two separate titles, or the same title with the episodes then designated 'Part One' and 'Part Two'.

Satirical elements

MediaGuardian soon got wind of some plot elements, and on Monday 24 May indicated that Davies' scripts would contain satirical elements: 'members of the Cabinet are displayed... as aliens hiding under human exteriors who only reveal their true selves when they lie'.

The shooting scripts for *Aliens of London/World War Three* were dated Monday 5 July 2004; neither indicated the presence of opening titles nor any pre-credit sequences. The boy spray-painting the TARDIS was described as 'a 10 y/o

Connections: That's my age

► The Doctor tells Rose that he is 900 years old; his age had last been firmly established as 953 in *Time and the Rani* [1987 – see Volume 43].



Left: Jackie is cornered in the kitchen.

skinhead kid'; the spaceship appearing over London was outlined as 'the size of a channel ferry... A circular, clunky ship, with fins, lights and small portholes, a battered bronze.' Round at the Tylers' flat watching the television coverage were an 'Old Woman, 70, Chinese... having a beer', her 'Old Man husband (Chinese, 70)... a Goth and a Bearded Man' plus 'a middle-aged couple and 3 kids'. General Asquith was described as 'a large man, 55' while Doctor Sato was outlined as 'Japanese, white coat'. Joseph 'Joe' Green, MP for Hartley Dale, was envisaged as '50, a big bloke in a too-small suit, sweating profusely... He huffs, holds his stomach and... burps. A good belch... He grimaces. Clenches. And then farts.' Indra Ganesh was seen as 'late 20s, smart' while Harriet Jones was outlined as 'mid-50s, elegant, prim, polite, a life-long backbencher'. Of the other Slitheen, Margaret Blaine was '50, plump, posh, awkward in a badly fitting suit' and Oliver Charles was described as '35, a hulking brute of a man with a distinctive shock of blond hair'.

When the Doctor gives Rose a key to the TARDIS, the stage direction noted: 'Rose holds it, delighted, the most precious thing he's ever given her.' On his solo flight to the hospital, the journey was described as: 'Steam vents from the console! The Doctor opens a drawer, pulls out a hammer, hits the console, frantic, flying this thing like a madman.' Some of *Aliens of London* was

later resequenced in editing; for example, the scene with Indra and Harriet was originally to have taken place after the events at Albion Hospital. The mysterious 'alien' is described as 'a pink Earth farmyard pig - but strangely alive, sentient, standing upright on two legs,



in a spacesuit, gold trim around the collar. It's only three feet tall'.

Joe's unzipping was to have been after the TARDIS returned to the estate: 'Joe reaches up. Grabs his hair. Yanks it back - which pops open a fold running horizontally along the top of his forehead, and inside the fold, embedded in the skin - a zip. And Joe smiles, zips it across - a harsh, flickering blue light activates, like an electrical discharge, all around Joe Green. It's like it draws light away from the rest of the room, the whole office darkening... The zip goes all the way round, leaving only a hinge, and the top of Joe's head flops off, like it's made of thin rubber - Joe's face sags, just a mask... and something solid, wet, organic and green begins to struggle out

Connections: Away for 12 hours

► Rose ponders telling her mum that she has been to the year five billion as seen in *The End of the World* [2005 - see Volume 48].





of the open head.' Of the Slitheen version of Asquith, it was noted that 'the original General was a big man, but now he's even bigger, bursting out of his uniform, massively padded'. The discarded body suit was described as being 'like an empty wet-suit, as thin as a kagoule, with a shock of blond hair... It was Oliver... The body suit skin isn't remotely fleshlike, it's all flimsy, floppy and rubberised now.'

When the Slitheen were finally revealed, Davies' script outlined them as 'a solid green organic mass... wet and green and glistening, with the sound of something being sucked out of Hell'. The full creature was 'eight feet tall, a thick tube of solid, wet, green flesh, all bristling with spikes and spines. The whole thing curves over at

the top, like an upright prawn, so its head leers down. A face like a big, sweet, bloated green baby, with jet-black eyes. Green slime trickling down from its terrible smile...

All the creatures have an electronic gizmo, roughly where a throat would be. Lights blink on the box – like a translator – as it speaks. A guttural, bubbling distort.'

In the script for *World War Three*, the Doctor's history of Downing Street referred to the marshland being called the Island of Thorns. Sergeant Price was described as '35, Welsh' and of 'the three Slitheen family – faces are all slightly different; just like people'. The new arrivals at Downing Street were Group Captain Tennant James ('50 y/o man – RAF uniform... He's noticeably fat'), Ewan McAllister ('50 y/o man in suit... again, fat, and sweating') and Sylvia Dillane ('40 y/o woman – again, large, puffing'). Of Mickey's bedroom, it was noted that 'the room's become more of a nest since Ep 1, like Mickey's withdrawn into his shell. With elements of Clive's shed from Ep 1.' When the Doctor tells Rose, "I could save the world but lose you," the stage directions noted: 'He's never said anything so personal, so intimate.' The conclusion of the adventure was originally far quicker, effectively with the Doctor's party emerging from the Whitehall ruins and then the Doctor and Rose leaving the Tylers' flat to set off in the TARDIS again.

Left:

"One more move and my sonic device will triplicate the flammability of this alcohol."

Narrative chronology

In terms of chronology, the narrative spanned Days 5 and 6; the TARDIS arrived at 09.00 on Day 5, the Doctor talked to the police at 09.31, Jackie and Rose in the kitchen at 10.00, the Doctor and Rose on the roof at 14.00, the Doctor watched the news broadcasts from 15.30 to 17.10, General Asquith spoke to Doctor

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Right:

Bringing the Slitheen to life.

Sato at 17.22, Joseph Green arrived at Downing Street at 17.30, the Doctor sneaked off from the Tylers' flat at 22.30, the pig was killed at 22.48, the TARDIS arrived back on the estate at 23.02, the computer system sounded Red Alert at 23.31, UNIT arrived on TV at 23.57, the Doctor and Rose arrived at Downing Street at 01.00 on Day 6, and the alien experts were attacked at 01.13. In the second episode, the Doctor and his party faced the stand-off in the Cabinet Room at 01.21, the other Slitheen arrived at 01.40, Jackie and Mickey were in Mickey's flat by 02.00, Mickey phoned at 02.33, the UNIT website was entered at 03.00, 'Green' announced that Earth was at war at 03.19, dawn broke with television reported at 05.00, the missile struck at 05.13, Rose got home at 14.00, the Doctor phoned Rose at 14.22, and Rose set off again in the TARDIS at 20.30.

The Slitheen design sketches were developed by production designer Edward Thomas and concept designer Bryan

Hitch. The Millennium FX company handling the series' prosthetics was concerned at the outset about the practicalities of such a costume and suggested that maybe the aliens should be realised using CGI, but Keith Boak said that he wanted the majority of the Slitheen action to be accomplished with actors in special suits.

Neill Gorton of Millennium FX and designer Dan Walker then produced a model from the designs and scripts; Neill's

original sketch based on the description in the script for *Aliens of London* lacked legs and it was only when he read *World War Three* that he realised that the creatures would run. The original designs also lacked a nose. Ideally Millennium FX needed six weeks to create such costumes, but in this instance there was little over three weeks available. Generally constructed on life-casts of the performers who would wear the suits (except in one instance where the actor was on holiday), the costumes had an undercore of fibreglass covered in foam latex. The main body was mounted on a harness while the actors could see out through the boxes around the Slitheen necks. Plans to give the costume leg extensions in the form of stilts were abandoned to make the outfits more comfortable. The Slitheen heads included radio-controlled mouths mounted in mechanical heads strapped over the operator's own. Rather than add more motors to the heads to make the eyes blink, this element was left to be achieved by CGI in post-production. The female Slitheen was given a different colour voice box.

Bryan Hitch designed the spaceship which crashed into London in 30 minutes during June so that visual effects company

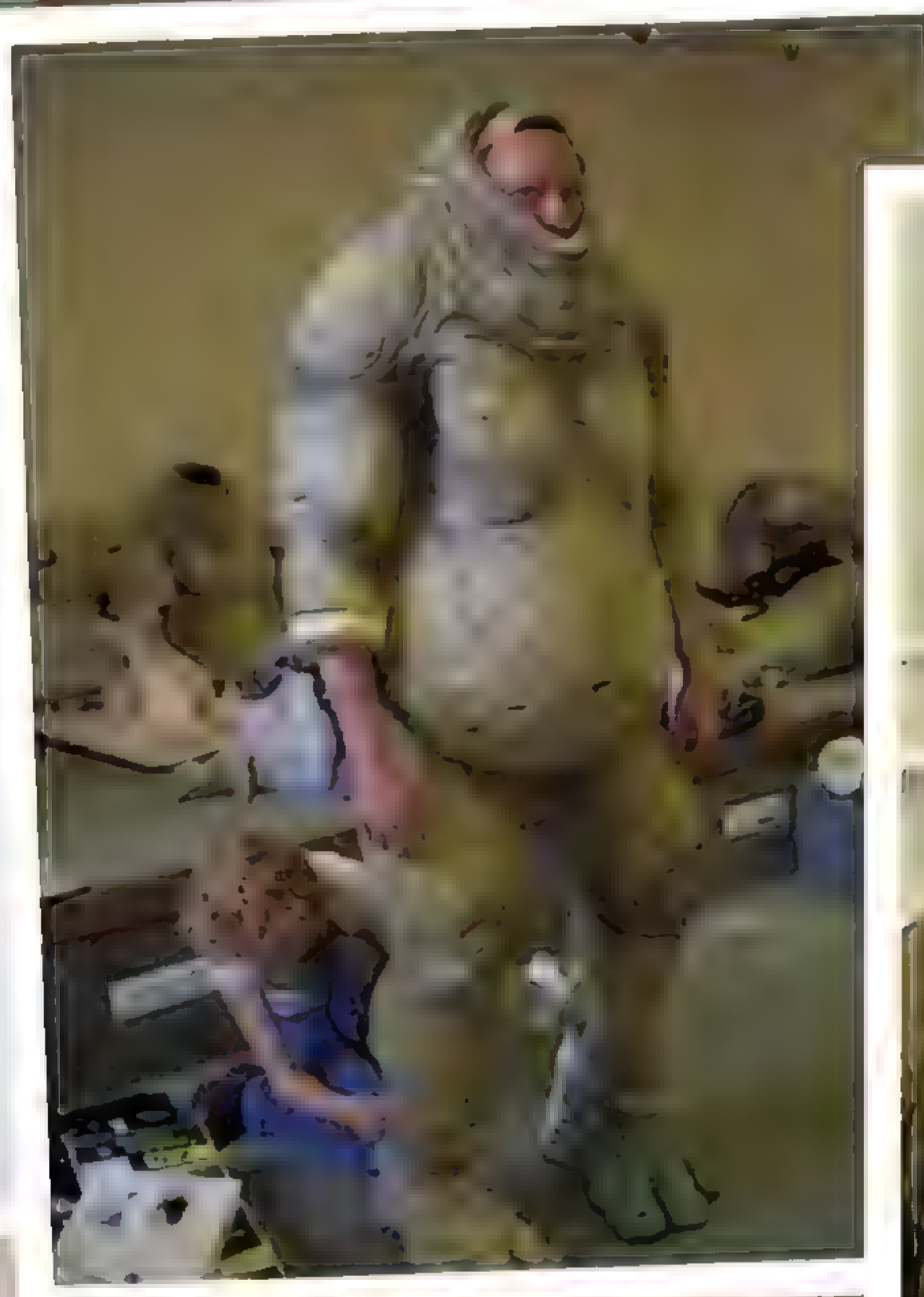
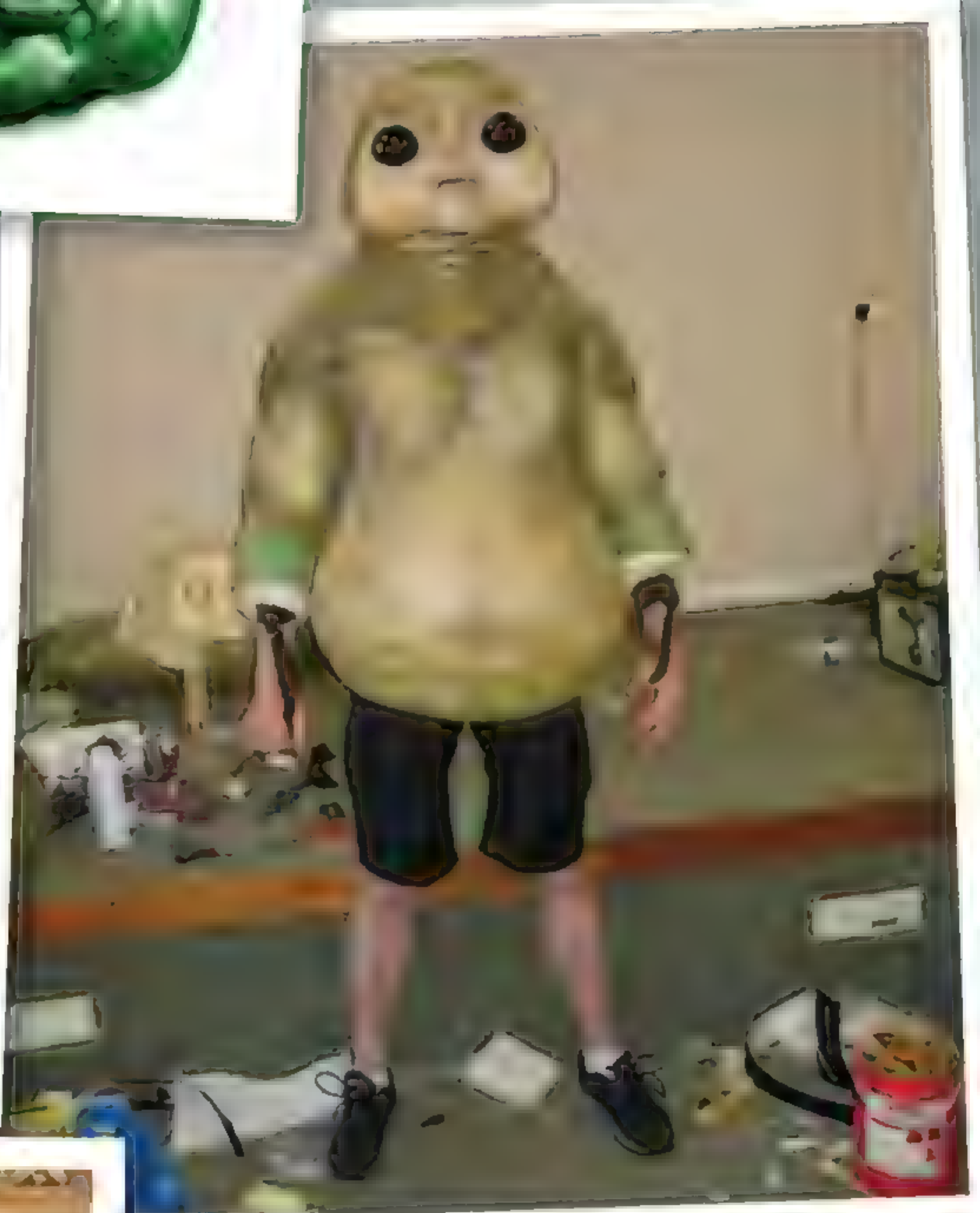


Connections: Backbencher

► When Harriet Jones tells Indra that she is "hardly one of the babes", she is referring to the influx of female Labour MPs who entered the House of Commons after the party came to power in the 1997 General Election who had

been referred to as 'Blair's Babes' in the British media.







'THE PIG COSTUME
WAS DESIGNED IN
1950S STYLE.'



The Mill could start rendering the vessel for the CGI sequences.

The doomed 'Space Pig' was designed by Lucinda Wright and was made by Millennium FX with Neill Gorton suggesting that Jimmy Vee – a short actor who worked as a nightclub bouncer in Glasgow – was cast in the role; Jimmy had worked with Millennium FX before and the company already had a body cast of him to work from. Originally the pig wore a clock, but then at the start of July, about a fortnight before the shoot, Davies asked for the character to wear a spacesuit; Lucinda designed this outfit in 1950s style.

At a BBC Worldwide meeting that day, both episodes were jointly referred to as *Aliens of London*.

Penelope Wilton

Davies had remained in touch with Penelope Wilton since *Bob & Rose* and the actress agreed to play the role of Harriet Jones which he had written with her in mind; Penelope's scenes were carefully scheduled around her work on both the Woody Allen film *Match Point* (which started work in mid-July) and a movie adaptation of *Pride and Prejudice* (commencing late July). The actress was best known to television viewers for the BBC1 sitcom *Ever Decreasing Circles* and the BBC1 adaptation of *The Borrowers*.

Along with *Rose*, the readthrough for *Aliens of London/World War Three* (the first readthrough of new *Doctor Who*) was conducted in a suite in Cardiff's Millennium Stadium on the afternoon of Monday 12 July. Cast as Margaret Blaine was Annette Badland whose notable television career had included *Bergerac*, *Mr Wymi* and more recently playing Brawdie Henshall in the BBC One drama *Cutting It*; she recalled watching *Doctor Who*

from the William Hartnell days and had worked with Christopher Eccleston – the new Doctor – before on the 1993 film *Anchoress*. Playing General Asquith was Rupert Vansittart who was a semi-regular on ITV1's *Heartbeat* and had featured in the BBC One sitcom *My Dad's the Prime Minister*. David Verrey, playing Joseph Green, had featured in Anglia's game show *Knightmare* and had watched *Doctor Who* regularly in the Patrick Troughton and Jon Pertwee eras. The performers who would also portray Slitheen had head and shoulder casts taken by Millennium FX so that the relevant zip-headed and body suit prosthetics and props could be created.

Keith Boak had directed Navin Chowdhry in Channel 4's mini-series *NY-LON* and now cast him in the role of Indra Ganesh; Navin had also appeared on series such as *Dalziel & Pascoe* and the comedy-drama *Teachers*. Playing Doctor Sato was Japanese-born Naoko Mori whose regular television appearances included *Casualty*, *Psychos* and *Absolutely Fabulous*. The Slitheen were performed by Elizabeth Fost, Paul Kasey and Alan Ruscoe under the direction of movement expert Ailsa Altena-Berk; during this first block they would also appear as Autons in *Rose*.

Further rehearsals took place during the rest of the week. One day when Christopher Eccleston and Billie Piper (playing Rose) were busy with costume fitting, Davies stood in as the Doctor to rehearse scenes in *World War Three* including the confrontation with the Slitheen; he was deeply impressed with Annette's performance and realised that he wanted her to return to the series with a better slice of a story at a later date. ■

Connections: A nice man

► The Doctor implies that he knew Mr Chicken, the occupant of 10 Downing Street in 1730; Mr Chicken was the tenant of the cottage which was merged into the existing 10 Downing Street by Sir Robert Walpole.




Left: Jimmy Vee was cast as the 'Space Pig'.

Production

Production on *Doctor Who* recommenced for the first time since 1996 on Sunday 18 July 2004. Russell T Davies and Julie Gardner were present on location at Cardiff Royal Infirmary, with Davies recording his BBC Worldwide camcorder diary *en route* for the start of recording at noon. The first sequences to be captured for the new series were those in the hospital corridor at Albion Hospital; Christopher Eccleston

took centre stage, with Billie Piper not required for material scheduled for the first couple of days. The first recording was General Asquith's arrival and meeting with Doctor Sato in the hospital corridor, then Eccleston's baptism for his time on *Doctor Who* was the rather surreal sequence of the Doctor chasing a pig in a spacesuit along a corridor. The first prosthetic creation from Neill Gorton's Millennium FX was the 'Pigman' outfit worn by Jimmy Vee. Moving outside to the Glossop Road

A photograph of two Slitheen characters from the Doctor Who series. They are large, orange, slug-like creatures with large, dark, circular eyes and a small, square mouth. They are wearing brown, textured robes. The Slitheen on the left is holding a large, white, rectangular sign with black text. The background is a warm, yellowish-orange wall with a framed picture and a curtain.

'THE RUBBER AND FIBREGLASS SLITHEEN COSTUMES WERE VERY DEMANDING AND UNCOMFORTABLE TO WEAR.'

entrance, the hospital exterior scenes were recorded. Miller's Action provided two police vans (including a Ford Transit and Leyland DAF 400), a police car (a Vauxhall Omega with London markings rather than local Welsh ones), a military personnel carrier and a military police car. A few sequences of the soldiers searching for the 'alien' were also recorded.

Although the BBC Cymru team had done its best to maintain secrecy regarding production, Gardner was amazed that

within hours of the crew's arrival on location a picture of her Mini Cooper parked at Cardiff Royal Infirmary had been posted online; fans of the series would take a very intense interest in the making of the new series, quickly using social media and mobile devices to spread the word of where and when *Doctor Who* was being made.

Work continued at the Cardiff Royal Infirmary the following day from noon, with all the mortuary scenes recorded at the premises. Although not needed in any

Connections: Just like Hannibal

► When the Doctor deduces that the Slitheen can be destroyed with vinegar, Harriet Jones comments on the Carthaginian general Hannibal using vinegar to crack open boulders which lay in his path as he crossed the Alps in 218 BC.



of the scheduled scenes, Billie Piper was also required for a special photoshoot for the two stars at 5pm; interviews were also recorded with Eccleston and Piper for insertion into the following night's edition of *Wales Today*. After this, Eccleston was allowed the rest of the week off while work focused on action scenes involving Piper for *Rose*.

Although an approach had been made via official channels to 10 Downing Street to see if permission could be granted for *Doctor Who* to record the exterior of the Prime Minister's London residence at the genuine location, the response had been that this was not practical. The crew contacted the production team of the BBC sketch show *Little Britain* and asked where the establishing shots for their sketches about the Prime Minister and his aide were recorded; this was John Adam Street, a mews close to Charing Cross which had the same architecture as Downing Street itself.

After the first week of recording in Cardiff, the BBC Cymru team relocated to

London for the second week, commencing work at 3pm on Sunday 25 July and planning to record through to 2am the following morning; a head of department meeting for the shoot was also convened at 2pm and the unit was based at Lincoln's Inn Fields. A door at the Royal Society of Arts on John Adam Street had been suitably dressed as 10 Downing Street, and this time Miller's Action Vehicles provided a military vehicle, two police motorcycles, two police vans and two police Rover cars. All the scenes on Downing Street itself were recorded, including Eccleston and Piper's first scene together arriving at the Prime Minister's residence. Clean shots of the building were also recorded for the post-production facility of The Mill which would later add in CGI effects of the missile attack. The role of Reporter #2 in the script was taken on by Andrew Marr, a journalist who had worked extensively on political reporting before becoming the BBC's political editor in May 2000. Discussing his cameo in *The Sunday Times* in 2005, the journalist commented: "I loved doing *Doctor Who*."

Below:
The Doctor arrives at Downing Street.



The Powell Estate

Most of Monday 26 was devoted to *Rose*, although a second unit helmed by producer Phil Collinson covered material on the Victoria Embankment and Westminster Bridge in the afternoon, recording the television coverage of the crashed spaceship and deserted streets. Work was hampered when the actors dressed as police officers in the motor launch provided by Phil Richards suddenly found themselves surrounded by patrol boats crewed by anti-terrorist officers; the BBC team had been recording in the vicinity of the security zone around the MI5 building and had been spotted



by the security forces who moved in to check out what appeared to be rogue police officers.

The following morning at dawn, shots of the Doctor, Rose and Harriet approaching reporters at the end of the story were recorded, along with dawn rising over the city through to 7am. These had been planned for recording on Belvedere Road, but were largely recorded around Whitehall and the Cenotaph at around 5am.

Tuesday 27 July saw the first work at the Brandon Estate in Kennington which appeared in the series as the Powell Estate where the Tylers lived. From 7pm to 6am, the TARDIS materialisation at the start of the story was recorded with a wind machine to kick up nearby debris, all part of the new materialisation effect agreed with The Mill. The other scene to be recorded was Rose departing with the Doctor at the end of the story.

A fan of *Doctor Who* during the Patrick Troughton and Jon Pertwee eras, Andrew Marr wrote about his experience of working on the series in his *Notebook* column in *The Daily Telegraph* on Wednesday 28 July; the piece was entitled *Three reasons why the Daleks didn't get Blair* and he commented of his cameo: "I've made it at last."

On the Wednesday evening, recording at the Kennington venue was scheduled for 6pm to 5am. The crew returned to complete the plate shots with and without the TARDIS which would be used by The Mill to create the materialisation. Scenes with the Doctor at the start of the first episode were recorded, along with the boy spraying 'Bad Wolf' on the side of the TARDIS and shots for *Rose*.

Above:

Dr Sako gives her expert opinion: "Yes, it's definitely a pig."

Connections: Off the coast

► The *HMS Taurean* is a fictitious name for a submarine, with the Royal Navy then having seven Trafalgar Class submarines (the names of which all begin with 'T') which could deploy RN Sub Harpoon missiles as activated by Mickey.



On the handouts and posters about Rose going missing, the date given was '6th March 2005'; this also indicated that the Tylers lived on the Powell Estate, that Rose was 19 years old and five-foot-four-inches in height. Shots of the Tylers seeing the Doctor return in the TARDIS were also recorded.

The crew was back at the Brandon Estate again on Thursday 29 July to record the rooftop scenes and other scenes around the flat from 5pm to 4am. It was during the rooftop scenes in the afternoon and evening that Eccleston and Piper fully bonded, realising that they had complementary rhythms of performance. A second camera – or 'B camera' – recorded shots of Jackie outside Mickey's flat in *World War Three* and Mickey spotting

the Doctor on the estate in *Aliens of London* while the main unit was busy on other scenes. The other sequences covered that night were the arrival of the official forces (with a helicopter presence simulated by wind machines and a searchlight suspended on a gantry), and Mickey and Jackie fleeing the Tylers' flat.

The final London day, Friday 30, saw work concluding at the estate; this began with material from *Rose* and then moved onto *Aliens of London* with Rose running after Jackie and the Doctor giving Rose a key to the TARDIS. This was the first time that the key prop was used, and also saw the début of the Doctor's new sonic screwdriver prop.

The encounter with the security forces the previous weekend made it into the

Below:

The Doctor and Rose investigate strange goings-on in Downing Street.



media from Sunday 1 August when the *Mail on Sunday* recounted the incident in *Where's the Tardis when you need it?* The *Daily Star* also related these events on Monday 2 as *Terror cops' Who-ha*.

The crew had aimed to record shots of a lift shaft at the University Hospital of Wales on Monday 2 August while recording *Rose*, but this material – planned to appear as the Downing Street lift – was deferred. Similarly, although it had been hoped to record the scenes in the hospital ante room and storeroom on Tuesday 3, these too had to be deferred because of the complexity of various scenes in *Rose* which caused the Monday shoot to overrun significantly. However, after the *Rose* material had been completed to time, the crew then moved out to Lower Dock Street in Newport where some rubble represented the remains of Downing Street at the end of *World War Three* for recording through to 7pm. Mike Tucker's Model Unit had constructed a miniature of the metal box in which the Doctor's party remained safe and which was seen in the aftermath of the missile strike.

Slitheen on set

A BBC press release on Wednesday 4 August revealed the involvement of Penelope Wilton and Annette Badland in the new series. The day saw the start of extensive recording at the seventeenth-century landmark Hensol Castle in Hensol; this conference centre venue provided all the interiors for Downing Street. "The first time I saw the Slitheen was when they turned up on set!" remarked Keith Boak in *Doctor Who Magazine*. The three Slitheen actors – Elizabeth Fost, Alan Ruscoe and Paul Kasey – had played Auton dummies in *Rose* a week earlier; Elizabeth was 'Margaret



Slitheen', Alan was 'Oliver Slitheen' and Paul was 'Joe Slitheen'. The rubber and fibreglass Slitheen costumes were very demanding and uncomfortable to wear and it soon became clear that the performers would need longer breaks with the heads removed than had been allowed for in the schedule; the full suits could only be worn for 20 minutes at a time. Application of the suits took some time and was supervised by a Millennium team under Rob Mayor. The arms were glued onto the costume and took five minutes to put on and take off from the body. Although well designed, the BBC team soon realised that although the costumes were well designed, CGI might have been a better option... On set, the Slitheen dialogue was read in by a member of the production team and would be over-dubbed by the actors playing their human counterparts at a later stage.

Also hired were extras to wear green suits for the emergence of the Slitheen from their skins. Millennium Effects provided the skin suits

Above:
Headless
Slitheen on set.

Connections: Mayor of London

► "It's gotta be Ken Livingstone innit?" declares an exasperated onlooker in the traffic jam following the spaceship crash; this was a name-check for the current Mayor of London, then in his second term.



and also the head zips. The skin suits had to be worn by three extras dressed in green suits and hoods marked with crosses; as the skin suits were taken off, the material was recorded and could later be used by The Mill for motion capture reference when building the CGI Slitheen which would emerge from the human skins.

The first day at Hensol focused on the Slitheen and so did not require Eccleston or Piper. Scenes in the Cabinet Room and the adjoining corridor were recorded and towards the end of the day – scheduled for 11am to 10pm – a start was made on the sequence of Harriet witnessing the death of General Asquith.

Work continued in the Cabinet Room from 10am to 9pm on Thursday 5 with the return of Eccleston and Piper; this completed the death of Asquith and then focused on the Doctor's group trapped inside with the Slitheen locked out in the adjoining room, the BBC team providing the metal shutters to isolate the Cabinet Room. Alan also started to play 'Gen Asquith Slitheen' from this day. The team was disappointed that

Below:
"Just a little
bit of lippy
and you'll look
smashing!"



the Tony Blair lookalike whom they had hired did not resemble the former Prime Minister as much as they had hoped, and his appearance was kept to a minimum. That night a wire rig was set up in the room ready for Friday 6 where the schedule opened with the Slitheen killing Indra in *Aliens of London*; for this Navin Chowdhry would be lifted off the ground by Alan Ruscoe, who doubled for Elizabeth Fost in the Slitheen costume for this shot. Recording from 9am to 8pm then continued with the early *World War Three* scenes of Harriet and Rose at Downing Street and the Doctor securing the Cabinet Room.

Eccleston was not required for recording at the castle on Sunday 8 August; recording ran from 8am to 7pm which would be the standard time for the next fortnight. This day covered more Cabinet Room and corridor scenes from *Aliens of London* such as Harriet nearly being caught, Indra relaying the news of the Code 9, and then Margaret finding Rose and Harriet.

Hensol Castle

At Hensol Castle on Monday 9, recording of the Cabinet Room scenes continued with the Doctor calling upon Mickey for help. On Tuesday 10, *Heat* magazine carried an item which claimed that *Doctor Who* 'superfan' Glen Williams from Channel 4's *Big Brother's Little Brother* was to play a new incarnation of the Master in a two-part story, with acclaimed actor David Jason also apparently lined up as one of the Master's victims. Meanwhile, back in the real world, the day at Hensol Castle was spent on the Doctor determining the way out of his dilemma and telling Mickey to fire the missile. The Cabinet Room material was completed on Wednesday 11 as the Doctor gave the Slitheen an ultimatum.



Slitheen hunted Rose and Harriet through the State Room and chased the duo along an upstairs corridor at the castle on Thursday 12 August; the Slitheen costumes continued to be problematic and ate up a lot of time, meaning that material of the Doctor arriving in the lift and distracting the aliens had to be deferred. The following day, recording took place in the reception area, in the various corridors (for Indra announcing himself as Acting Prime Minister and Harriet crying) plus Indra seeing the Doctor being flagged up on the computer in the conference room; this rented machine was supervised by a representative of the firm Compuhire.

After the weekend, work at Hensol continued on Monday 16 August with the conference room scenes for *Aliens of London*, none of which required Billie Piper; this included the effect of a Slitheen emerging from the General's body using a body double in a green body stocking and skull cap shedding the body suit as a marker for later work by The Mill.

Billie Piper continued to be the subject of news stories in the tabloids. On Tuesday 17 August, the *Daily Mirror* reported that she had become friends with her new Cardiff neighbour, the singer Charlotte Church. However, the same day the *Daily Star* was suggesting that the marriage of Piper and her husband Chris Evans was experiencing difficulties...

Piper was still not required at Hensol Castle on the Tuesday where conference room scenes for *World War Three* were recorded along with the Doctor arriving in the lift and distracting the Slitheen (deferred from the previous week) and also all the computer screen shots as it tracked 'The Doctor', 'Blue Box' and 'TARDIS'. Since the tactical police extras were carrying firearms in the form of Heckler & Koch MP5s, armourer Scott Hampshire was on hand to carefully supervise the use of the weapons.

Slitheen transformation

Neither Eccleston nor Piper were needed on Wednesday 18 when recording was covered by both Ben Cook from *Doctor Who Magazine* and also the team from BBC Three's behind-the-scenes show which was then called *Doctor Who Uncovered*; the latter focused on the costumes created for the Slitheen and recorded an interview with Annette Badland. The corridor scene of Price being ordered to shoot the Doctor in *World War Three* was recorded (a nighttime scene which required a black-out scaffold to be used on that part of the building), followed by scenes in the Prime Minister's office where the Slitheen transformed. With their live action work concluded and the Slitheen performers taking over, Annette Badland, Rupert Vansittart and David Verrey travelled to BBC Cardiff to spend two hours from 5pm recording all their dialogue which would be modulated and spoken by their characters when in Slitheen form.

Eccleston rejoined the team at Hensol on Thursday 19 to record more material for *World War Three* of the Doctor with the lift and then the Time Lord running downstairs. Down in reception, Asquith

Left:

"Now is not the moment for my zip to get stuck!"



Above:
Missing girl
found – Rose
returns home
to the Powell
Estate.

told Price that the upper floor was out of bounds and announced that ‘Joe’ was dead, while on the upper corridor Margaret ushered Sylvia along.

Friday 20 August was the first day of recording at the production base where interior sets had been constructed; this was Unit Q2, a warehouse facility used by the BBC in Newport. The only cast required for the day were Eccleston, Piper and Camille Coduri as Jackie. After a few scenes for *Rose*, the material with Jackie in her bedroom in *Aliens of London* was recorded. The following day, the newsreader links featuring American-born actress Lachele Carl were recorded in one of the news

studios at BBC Broadcasting House in Cardiff.

The start of the following week was devoted to material for *Rose*, and work on the two-parter did not resume until Thursday 26 August when recording began at Unit Q2 at 2pm. This focused on the Doctor’s attempts to concentrate on the television reports amidst the chaos in the Tylers’ flat, with the previously recorded

STORY 160

and edited news bulletins played back on set. Following this, the team went out on location for *Rose*. The flat was also the focus for Friday 27 when work from 1pm to midnight covered the arrival of Mickey in *Aliens of London* and Rose’s return home to face a furious and concerned Jackie; completion of this material meant that scenes for *Rose* had to be deferred to a later date.

Material of the UNIT delegates arriving at Heathrow was recorded at Unit Q2 by the second unit from 7pm to 11pm on Saturday 28 August. The following day, the *Sunday Express Magazine* revealed that Navin Chowdhry was working on the new series.

Mickey’s flat

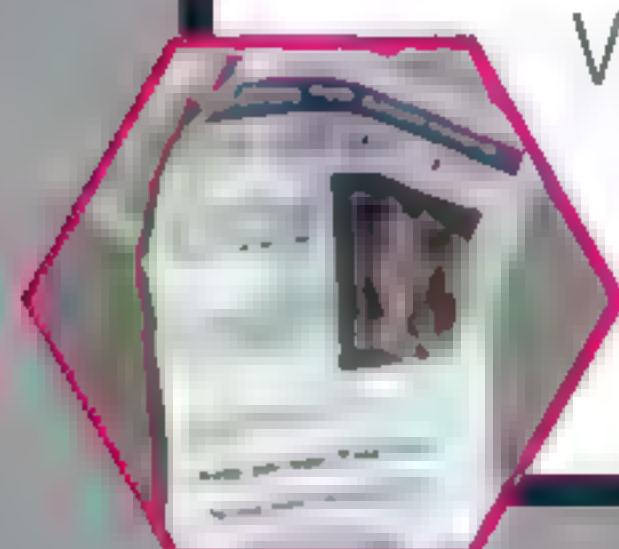
Christopher Eccleston was not required for recording at Unit Q2 on Monday 30 August – Bank Holiday – nor for the start of the week. From 1pm to midnight, material in the flats where the Tylers and Mickey lived was recorded for *Aliens of London/World War Three*; this included Jackie being confronted by the Slitheen, Strickland unzipping his forehead in the lobby area outside Mickey’s, an exterior shot of Strickland by a police car on the estate in *World War Three* and shots of Rose running after Jackie in *Aliens of London*. Alan Ruscoe again donned an alien costume to play ‘Strickland Slitheen’.

Only Coduri and Noel Clarke (as Mickey) were needed on Tuesday 31 when recording from noon to 11pm focused on the scenes in Mickey’s bedroom for *World War Three*; Mickey’s flat was effectively a redress of the Tylers’ abode. Material in Mickey’s flat was then recorded from 11am to 10pm on Wednesday 1 September with Piper rejoining the team; this began on scenes for *World War Three* including the television coverage of events at Downing

Connections: I’m back!

► Unaware she has been gone a whole year, Rose tells her mum that she stayed over with Shareen, her friend whom she had mentioned in *The End of the World* [2005 – see

Volume 48] and *The Unquiet Dead* [2005 – see Volume 48].



Street before continuing with sequences for *Rose*.

The first use of the TARDIS set on the series was on Thursday 2 September when recording was scheduled for 8am to 7pm. Amid sequences for *Rose*, the scenes of the Doctor alone in his vessel travelling to Albion Hospital in *Aliens of London* were recorded. Work on this set continued from 8am to 7pm on Friday 3 September to clear the TARDIS scenes for *Aliens of London* with the four regular cast members; Ben Cook was again present on behalf of *Doctor Who Magazine*.

The complexity of the episodes in the first block meant that the team had partly overrun their allocated weeks of production and the main unit was now starting to prepare for Block 2. Monday 6 September saw more work at Unit Q2 from 8am to 7pm; this did not require Eccleston or Piper. Mickey and Jackie defeating the Slitheen in the kitchen was recorded, and some shots of Strickland unzipping outside Mickey's were remounted along with his arrival at the flats. Any Effects provided the prop door which the Slitheen smashed through,

while the claw was a special prosthetic from Millennium. The demise of the Strickland Slitheen also required the explosion of a bag of green jelly to be recorded against a green screen in the rear car park of the warehouse.

On Wednesday 8 September, a second unit crew recorded shots of Rose going up the stairwell of the Channel View Flats in Cardiff for the start of *Aliens of London* once she had been released from work on *Rose* with the main unit at a different location; recording ran to 7pm.

Thursday 9 saw a return visit to the Cardiff Royal Infirmary from 3pm. New scenes of the Doctor's arrival in the TARDIS (missing its 'Bad Wolf' graffiti) in the hospital storeroom and his encounter with the soldiers in the hospital anteroom were recorded, along with retakes of some of the hospital corridor scenes with the soldiers. Following this, Eccleston joined Piper to record scenes for *Rose* through the night.

On Saturday 11 September *The Sun* ran the garbled story *Doctor Poo* in which 'dastardly 8ft villains called the Slitheen' crash landed and took over people as 'deadly aliens' wiped out mankind by 'passing wind'. The same day in Scotland, the comments of former Doctor Tom Baker that he wanted to play the Doctor's Time Lord arch enemy the Master were reiterated by the *Daily Record*.

The final recording of the block from 1pm to 6pm on Saturday 11 September included the shots of the lift shaft in *World War Three* at BBC Broadcasting House in Cardiff and a shot for the cruise missile shooting up from the ocean along with various remounts for *Rose*.

Connections: Northern accent

▶ When Harriet Jones notices the Doctor's northern accent, Rose repeats the explanation which the Doctor had given her in *Rose* [2005 - see Volume 48] that "lots of planets have a north".



Left:

Mickey is concerned to discover that his anti-virus protection software has expired.

ALIENS OF LONDON / WORLD 5





Left: Mike Tucker (with clapperboard) and his team construct the model of Big Ben.

Destroying Big Ben

A 16mm model work shoot was conducted for both episodes which were now generally being referred to informally as *Aliens of London* Parts 1 and 2. For *Aliens of London*, this comprised the spaceship wing slicing into the Westminster clock face tower housing Big Ben. This was filmed at the Model Unit on Kendal Avenue in London on Tuesday 14 September under the auspices of model unit supervisor Mike Tucker who directed the sequence that would be integrated with CGI effects by The Mill. The effects team under Nick Kool created silicone moulds one-fourteenth the size of the tower housing the famous clock and bell and took plaster castings from these. These were built into a timber frame, painted and aged and then filled with mechanics. When all was ready, a model of the spaceship's wing was swung into it to achieve a shot which could not have been realised as realistically if generated entirely by computer. The first take was deemed unsatisfactory because the clock face fell from the tower in one piece. Because two such model fasciae had been constructed, a second take filmed the following day went perfectly. On Thursday 16, the other model element for the story was the destruction of 10 Downing Street by the missile in *World War Three*. At one

point, the team had considered creating models of 10 and 11 Downing Street to show the building being totally destroyed, but this had to be scaled down. A one-third scale model of the distinctive front door was created and was blown away against a black background three times with increasingly powerful explosive charges. The interior behind the door was adapted from a miniature for the BBC One documentary *The Brighton Bomb* which had recently been screened.

For the missile and spaceship sequences, an extra day of plate shot recording was staged in London with Keith Boak and his crew hiring a helicopter so that suitable aerial footage could be used as background to the CGI elements.

During Block 2, a second unit recorded an insert for *Aliens of London* in Studio TC4 at London's BBC Television Centre where *Doctor Who* had regularly been recorded from 1969 to 1989. This was a brief insert of a fake edition of the BBC One's long-running children's magazine programme *Blue Peter*. Russell T Davies had been well aware of the long-standing ties between *Doctor Who* and *Blue Peter* since 1964 and suggested the idea at a meeting with *Blue Peter* editor (and former *Doctor Who Magazine* writer) Richard Marson on Tuesday 4 May. The insert, featuring *Blue Peter* presenter Matt Baker, was recorded on the morning of Monday 4 October during preparations for the live broadcast; the *Doctor Who* team provided the prop spaceship cakes.

A first edit assembled during October revealed that the fast-paced episodes were both under-running, and in early November some extra scenes were scheduled for recording during Block 3. These were crafted so that as far as possible they could be shot around Cardiff or on existing sets with regular cast



Above:
Harriet Jones,
MP for Flydale
North.

members who would already be available rather than having to re-hire guest actors.

Blue revisions to the shooting scripts were made on Monday 1 November. In *Aliens of London*, the additional scenes were those in the Tylers' kitchen as Jackie asked Rose where she had been, the Doctor and Rose seeing the grid-locked traffic of London, and an extension of the news montage of the spaceship crash: 'Approx 1 minute of newsreader footage here, intercut with the rest. Preferably more than one newsreader... Japanese is always good! Seriously, it needs that worldwide feel.' There was an extension to the scene with the Doctor, Mickey and Rose in the TARDIS (which described the Doctor and Rose in the stage directions as 'a good team') and the scene inside the car taking the Doctor and Rose to Downing Street (which included references to astronomer Patrick Moore who had hosted *The Sky at Night* on BBC television since 1957, and to wartime coalition Prime Minister David

Lloyd George who was in power from December 1916 to October 1922).

The conclusion of *World War Three* was extended after the sequence of Harriet's speech at Westminster. Rose was now seen being reunited with Jackie in their flat, the Doctor entered the TARDIS ('a smile; he's come back home'), Rose talked to her mum about the Doctor, the Doctor phoned Rose from the TARDIS ('an old-fashioned trimphone-type receiver, complete with curly phone wire, plugged into the console itself'), and then Jackie found Rose packing her holdall.

Extra filming

The new sequences were handled by director Euros Lyn – who had helmed Block 2 and was then editing his two episodes – and started on the afternoon of Tuesday 9 November (Block 3 Day 13) with the recording of three extra scenes in the TARDIS at Unit Q2 (the morning having been spent on location for the second episode of the series, *The End of the World* [2005 – see Volume 48]). The first of these sequences, for *Aliens of London*, had the Doctor tracing the spaceship's path with Rose and Mickey, while the last two were short pieces with the Doctor back in the TARDIS at the end of *World War Three*. Only Eccleston, Piper and Clarke were required for the shoot through to 8pm.

Work with Euros continued from 8am to 7pm on Wednesday 10 November in Studio 1 at the Culverhouse Cross studios of ITV station HTV where the interior sets for the Tylers' flat had now been erected. The new scenes included Jackie asking Rose where she has been in the kitchen in *Aliens of London*, and then the scenes with Jackie and Rose at the flat at the end of *World War Three*. Piper used a camcorder given to her by BBC Worldwide to record

a video diary which later appeared on DVD as *On set with Billie Piper*.

Meanwhile, the crew from *Doctor Who Confidential* (the new title for *Doctor Who Uncovered*) recorded material at The Mill on Thursday 18 November concerning the CGI work on the episode featuring the Slitheen. A close-up of the Slitheen image on Rose's mobile phone was recorded at Culverhouse Cross by director Joe Ahearne on Monday 22 November during work on *Father's Day* [2005 – see page 132].

The next set of new scenes was recorded on Wednesday 24 November from 9am to

8pm with Eccleston and Piper. The first scene was of the Doctor and Rose looking at the traffic jams in London in *Aliens of London* and was recorded on West Bute Street in Cardiff, with real army vehicles being deployed for this sequence. This was followed by the scene in the 'Posh Black Car' taking Rose and the Doctor to Downing Street, recorded in Loudoun Square, Bute Street and Lloyd George Avenue in Cardiff. Recording was covered by Annie Frederick and Sven Arnstein who were shooting footage for the series' electronic programme guide. ■

PRODUCTION

Sun 18 Jul 04 Cardiff Royal Infirmary, Newport Street, Cardiff (Hospital Corridor/Ext Albion Hospital)

Mon 19 Jul 04 Cardiff Royal Infirmary (Mortuary)

Sun 25 Jul 04 John Adam Street, London (Ext Downing Street)

Mon 26 Jul 04 Victoria Embankment, London (Embankment); Whitehall/Parliament Street, London (Ext Westminster Street/Ext London)

Tue 27 - Wed 28 Jul 04 Brandon Estate, Kennington, London (Tylers' Estate)

Thu 29 Jul 04 Brandon Estate (London Roof Top/Ext Mickey's Flat/Ext Tylers' Flat)

Fri 30 Jul 04 Brandon Estate (Tylers' Estate/Ext Tylers' Flat)

Tue 3 Aug 04 Lower Dock Street, Newport (Ext Downing Street/ Westminster Street)

Wed 4 Aug 04 Hensol Castle, Hensol (Cabinet Room/Cabinet Room Corridor)

Thu 5 Aug 04 Hensol Castle (Cabinet Room/Adjoining Room)

Fri 6 Aug 04 Hensol Castle (Cabinet Room/Corridor/Adjoining Room)

Sun 8 Aug 04 Hensol Castle (Cabinet Room/Corridor)

Mon 9 - Wed 11 Aug 04 Hensol Castle (Cabinet Room)

Thu 12 Aug 04 Hensol Castle (State Room/Upstairs Corridor/Lift)

Fri 13 Aug 04 Hensol Castle (Reception/Upstairs Corridor/Corridor/Conference Room)

Mon 16 Aug 04 Hensol Castle (Conference Room)

Tue 17 Aug 04 Hensol Castle (Conference Room/Lift/Computer Room/Computer Screen)

Wed 18 Aug 04 Hensol Castle (Corridor/Prime Minister's Office)

Thu 19 Aug 04 Hensol Castle (3rd Floor Corridor/Upstairs Corridor/Staircase)

Fri 20 Aug 04 Unit Q2, Imperial Way, Newport (Jackie's Bedroom)

Sat 21 Aug 04 BBC Broadcasting House, Cardiff (Int Studio)

Thu 26 Aug 04 Unit Q2 (Tylers' Flat)

Fri 27 Aug 04 Unit Q2 (Tylers' Flat/Kitchen)

Sat 28 Aug 04 Unit Q2 (Heathrow)

Mon 30 Aug 04 Unit Q2 (Tylers' Kitchen/Tylers' Flat/Lift Lobby outside Mickey's Flat/Ext Tylers' Estate)

Tue 31 Aug 04 Unit Q2 (Mickey's Bedroom)

Wed 1 Sep 04 Unit Q2 (Mickey's Flat)

Thu 2 - Fri 3 Sep 04 Unit Q2 (TARDIS)

Mon 6 Sep 04 Unit Q2 (Tylers' Kitchen/Lift Lobby outside Mickey's Flat)

Wed 8 Sep 04 Channel View Flats, Cardiff (Stairwell)

Thu 9 Sep 04 Cardiff Royal Infirmary, Cardiff (Hospital Corridor [remount]/Hospital Anteroom/Hospital Storeroom)

Sat 11 Sep 04 BBC Broadcasting House, Cardiff (Lift/Ext Ocean)

Tue 14 - Wed 15 Sep 04 Model Unit Stage, Kendal Avenue, London (Westminster model)

Thu 16 Sep 04 Model Unit Stage (10 Downing Street model)

Mon 4 Oct 04 Television Centre, Studio 4 (Blue Peter Studio)

Tue 9 Nov 04 Unit Q2 (TARDIS)

Wed 10 Nov 04 Studio 1, Culverhouse Cross, Cardiff (Tylers' Flat - Kitchen/Hall/Sitting Room/Rose's Bedroom/Jackie's Bedroom)

Mon 22 Nov 04 Studio 1, Culverhouse Cross (Cabinet Room)

Wed 24 Nov 04 West Bute Street, Cardiff (Street); Loudoun Square, Bute Street, Cardiff (Posh Black Car)



Post-production

Above:
Duck!

Extra voice recording for the soundtrack was performed on Wednesday 15 December. A further visit by the crew from *Doctor Who Confidential* to The Mill on Monday 24 January 2005 covered the creation of the spaceship crash in *Aliens of London*. Other CGI work by The Mill included all the material with the missile heading towards Downing Street, sequences of the Slitheen chasing Rose and Harriet around the corridors (since the costumes would not allow the actors inside to move fast enough), shots of the office where the three main Slitheen as photographed had to be duplicated twice to show a full family of nine, and also to enhance all the lighting effects where the Slitheen unzipped their heads.

By now, Russell T Davies had thought about the graffiti of 'Bad Wolf' and had decided to weave it into a running element for the series which could be spotted by

fans. Consequently, the BBC website joined in with the conceit, naming the American newsreader for the fictitious AMNN station 'Mal Loup' (a basic French translation of 'Bad Wolf') on one of its pages.

At the start of *Aliens of London*, a montage from *Rose* was assembled to re-establish both Jackie and Mickey for the viewers. Because the episodes had already needed expanding, very little was trimmed. After recalling being in the year five billion, Rose originally added, "I've met Charles Dickens," in reference to the events of *The Unquiet Dead*. While the Doctor strained to hear the television news about events in London, the old woman told Rose, "You broke his heart, disappearing. Where's my Rose? he used to say." "You beautiful girl!" the old man told her, while Jackie said, "And I've lost weight, I told her, go missing more often, it does me good." Talking to Doctor Sato after the death of the pig, the Doctor told the medic,

"They even invented a uniform. Gold trim. Space cadet. Everything but dignity." Other trims were Indra confirming the Code Nine to Asquith and asking how he wanted it handled, and the news reporter commenting that the airport was sealed off except for the Geneva flight and another from Washington.

Spaceship crash

The opening of *World War Three* began with a montage of clips from *Aliens of London* leading up to a new version of the cliffhanger. One scene of the Doctor's party in the cabinet room was cut after the scene of Margaret welcoming Sylvia. "Three Slitheen. Two doors. They can't stop all of us, first one out, hit the fire alarm. Ready?" the Doctor said to Rose and Harriet. "God speed," hoped the MP. "Three - two - one - go!" counted the Doctor, but when he opened the shutters each exit was blocked by Slitheen, causing him to close the shutters and remark: "Then again, maybe not."

In addition to the spaceship crash - which took seven members of Dave Houghton's team at The Mill a month to animate - helicopters were added to the



Above: Mickey and Jackie have had a lot to take in since Rose came back.

news sequence by CGI and the Slitheen were made to blink. It was also discovered that The Mill and The Model Unit had had the spaceship crashing into Westminster in two different directions; as a result, the close-up model shot of the clock face was reversed in the finished programme. Unfortunately, the BBC News 24 coverage of the spaceship crash did not have a time added to its graphics.

By mid-January 2005, the production team had opted to give the two episodes separate titles. The fourth episode would remain *Aliens of London* while the fifth episode became *World War 3* and then *World War Three*. Apart from the theme tune, *Aliens of London* was finished by this point and due to go through digital grading at The Mill at the end of the month.

World War Three was completed for broadcast by late January, with some of the shots at the start of the episode with the flickering lights slowed down when they failed the Harding Test and could have triggered seizures in viewers prone to photosensitive epilepsy. ■

Left: Strickland - undercover Slitheen on patrol.



Publicity

Above:
The Doctor
takes a stroll
through
London.

- ▶ A BBC Publicity document issued on Thursday 9 September 2004 made reference to the two-parter with its alien crash landing and conspiracy plot.
- ▶ “I have been sworn to secrecy on that project,” commented Penelope Wilton when asked about her involvement with *Doctor Who* in the trade paper *The Stage* on Thursday 17 March 2005. In his notebook column in *The Daily Telegraph* on Wednesday 23 March, Andrew Marr commented, ‘I have a vanishingly small part in the new run of *Doctor Who*.’ Then, seizing upon the episode clips shown in the BBC trailer, on Saturday 26 March the *Daily Express* printed the shot of the spaceship impacting with Big Ben’s clock face as journalist Martin Evans asked *Is this TV picture the most tasteless ever?*
- ▶ In the lead up to transmission it became clear that on Friday 6 May, the British public would go to the polls as

expected in the General Election; this was confirmed by Prime Minister Tony Blair on Wednesday 6 April. As such, the two episodes which focused heavily on Downing Street (and the death of a Prime Minister) would be airing in the lead-up to the election, a time when broadcasters such as the BBC were extra-careful about political comment. This had not been planned by the Cardiff team but was an added bonus in terms of publicity. Since Russell’s scripts had no particular political comment relating to specific parties or policies, the programmes were cleared for transmission by BBC Editorial Policy.

- ▶ During a talk by Russell at the Celtic Film Festival in Cardiff on Friday 8 April, an extract of the stand-off between the Doctor and the Slitheen in the Cabinet Room was shown. This was part of the build-up to the two-parter which began on Saturday 16 April. On Monday 11 April, the

BBC Four documentary *Russell T Davies – Unscripted* aired at 10pm; this had been produced by Merryn Threadgould for BBC Bristol as part of the *TimeShift* strand and was repeated at 11pm on Thursday 14.

- ▶ *Aliens of London* was promoted in *Radio Times* by a two-page piece entitled *Killing time* in which Mike Tucker talked to Guy Clapperton about the model of Big Ben seen in the episode. In her editorial, TV editor Alison Graham discussed Christopher Eccleston's departure from the series; she also selected the episode for *Today's Choices* and the programme listing was accompanied by a shot of a Slitheen.
- ▶ In the week before transmission, BBCi launched *unit.org.uk*, a fake website for UNIT; this included elements which



could be accessed using passwords such as 'buffalo' (the password which the Doctor gave Mickey in *World War Three*). However, one change which was necessary was that the original definition of the UNIT acronym – United Nations Intelligence Taskforce – could no longer be used and UNIT was now defined as the UN Intelligence Taskforce; this was largely because the United Nations was uneasy about online references to a fictitious military organisation which appeared to derive from them.

- ▶ The story was previewed in issue 355 of *Doctor Who Magazine* and included quotes from Russell T Davies.
- ▶ With Christopher Eccleston's successor still not formally announced, *The Sun* revealed on Wednesday 13 April that former *This Morning* presenter John Leslie apparently felt he could be the next Doctor. While trailers for *Aliens of London* were aired, on Friday 15's edition of the BBC One news quiz *Have I Got News for You*, comedian Paul Merton nominated his regular opponent Ian Hislop as the next Doctor.
- ▶ Speculation over this role ended a few minutes into Saturday 16 April when the BBC announced that David Tennant would be the new face of the Time Lord at Christmas by BBC controller of drama commissioning Jane Tranter. Most UK newspapers picked up on this news which was a welcome publicity boost for the broadcast of *Aliens of London* that evening.

Left:
Politician
Joseph Green
isn't all he
seems...

- ▶ Two Cybermen raising money for the British Heart Foundation popped up in BBC One's coverage of the London Marathon on Sunday 17 April, and there was further material about the series on CBBC's *Newsround Showbiz* (a report about *Doctor Who* supposedly being too scary for kids – a hangover from media attention to *The Unquiet Dead*) that day prior to BBC Three's 7pm repeat of *Aliens of London* (seen by around 600,000 viewers).
- ▶ A trailer for *World War Three* aired from Monday 18 and on Tuesday 19, *Radio Times* carried a two-page article about the Slitheen entitled *The face of evil?* in which Nick Griffiths interviewed Neill Gorton. Again, Alison Graham selected the episode for Today's Choices.
- ▶ Thursday 21 April saw *The Sun* announce that comedy actors David Walliams and Matt Lucas from the BBC sketch show *Little Britain* both

craved cameo roles in the series. On Friday 22 April, ITV1's *GMTV* featured a behind-the-scenes report on the new production of *Much Ado About Nothing* featuring Billie Piper (who commented about saying goodbye to Chris and hello to David) after which Noel Clarke was interviewed about his work on the series and a clip from *Aliens of London* was shown. On that evening's *Have I Got News For You*, one of the guests was former *Doctor Who* companion Peter Purves who also featured via a clip from the second episode of *The Ark* [1966 – see Volume 7] in the 'Odd One Out' round along with Andrew Marr, Rhodri Morgan and The Beatles.

- ▶ On Saturday 23 April, former *Doctor Who* Sylvester McCoy narrated a television advert for *The Sun* which was offering six free *Doctor Who* DVDs to collect over the following week.

Right:

A room full of alien experts.




 A photograph of Rose and the Doctor sitting on a rooftop. Rose, on the left, has long blonde hair and is wearing a pink t-shirt and blue jeans, sitting cross-legged. The Doctor, on the right, is wearing a dark blue V-neck sweater and dark trousers, sitting with his legs crossed. They are both looking towards the left. In the background, there are blue metal structures, possibly part of a stadium or industrial site.

Broadcast

▶ *Aliens of London* was broadcast on BBC One at 7pm on Saturday 16 April. *I Get a Side-Kick Out of You* was the title of the corresponding 27'23" edition of *Doctor Who Confidential* which screened directly afterwards at 7.45pm on BBC Three and took a look at the role of being the Doctor's companion, after which *Russell T Davies – Unscripted* was then repeated on BBC Four at 9pm.

▶ *Aliens of London* aired against the final edition of the current run of *Ant & Dec's Saturday Night Takeaway* on ITV1; *Doctor Who* continued to win the slot, but now with a narrower margin of less than a million.

▶ When Rupert Smith of *The Guardian* reviewed the weekend's television on Monday 18, he proclaimed that *Aliens of London* was 'the best episode yet... what I call entertainment' with its 'audacious opening'.

▶ On Monday 18 April, the Mediawatch-UK organisation – a media pressure group campaigning against what it felt to be harmful material – now called for *Doctor Who* to be screened after 9pm in a post-watershed slot.

▶ *World War Three* aired in the show's usual 7pm slot on BBC One on Saturday 23 April, after which fans could turn over to BBC Three and at 7.45pm catch *Why on Earth?*, the new 27'57" episode of *Doctor Who Confidential* which looked at the making of the show and considered the importance of Earth as a setting for the Doctor's adventures. By now, the success of *Doctor Who* had led to another repeat being placed in the schedules, with *World War Three* running five minutes after midnight in the early hours of Sunday (to an audience of around 170,000) on BBC Three, in addition to its usual 7pm

Above:
Rose and the Doctor have some downtime in between saving the world.

ALIENS OF LONDON / WORLD WAR THREE

Right:
One of the Slitheen is happy to slip out of something uncomfortable.

Below:
Who's really giving the orders?

re-run on Sunday evening which was seen by around half a million viewers.

- ▶ Against *World War Three*, ITV1 had placed a new family entertainment show entitled *Celebrity Wrestling* which saw various personalities engaging in a series of physical tournaments. *Doctor Who* achieved more than twice the audience of the new ITV1 show which did not even attract four million viewers.
- ▶ *Dr Who gets political* was the verdict of the *Evening Standard* on Monday 25 April which pointed out how Joe Green's comments about "massive weapons of destruction" in *World War Three* was similar to Prime Minister Tony Blair's foreword in a report by the British Government in September 2002 assessing Iraq's 'weapons of mass destruction'.



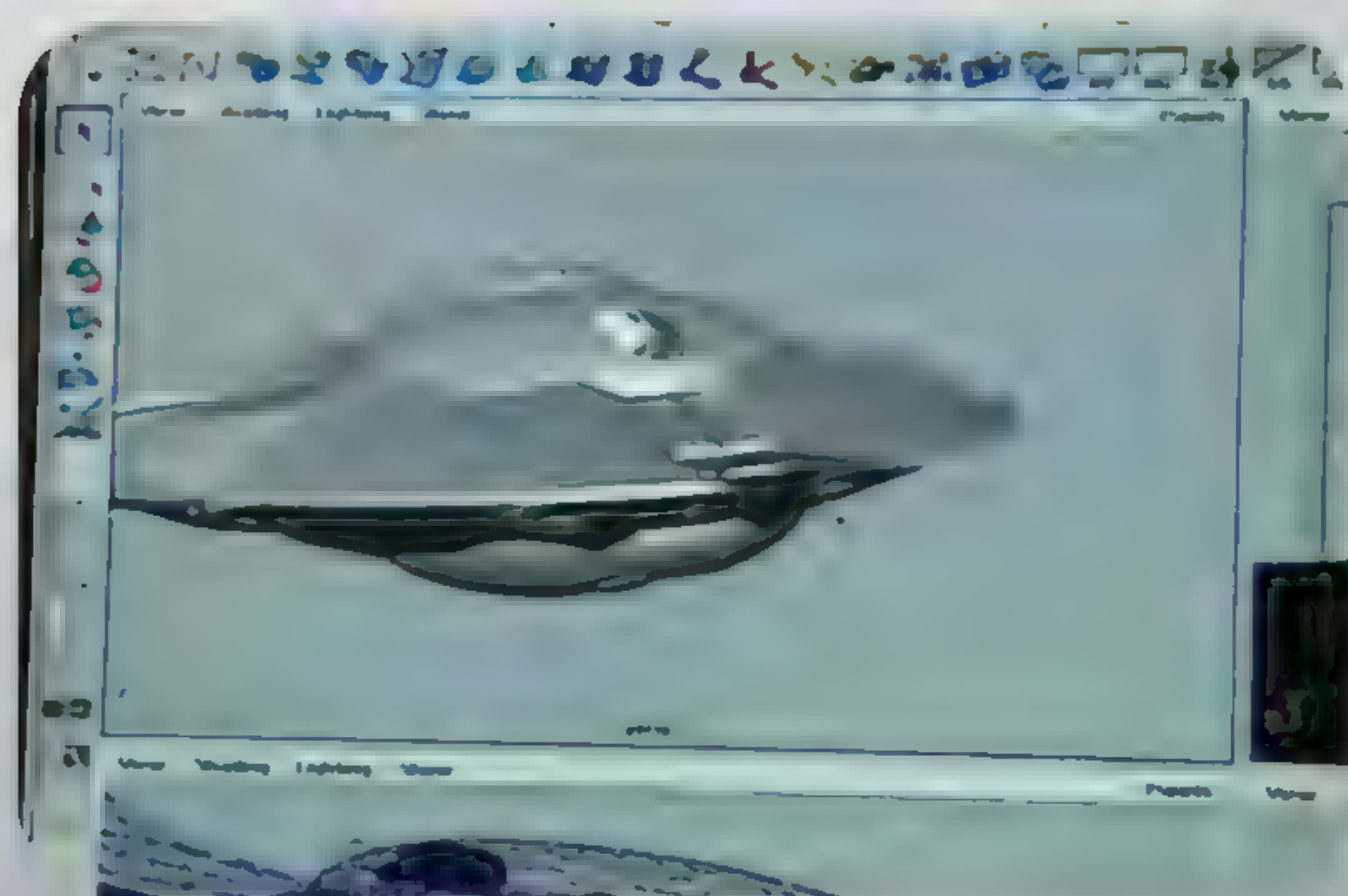
- ▶ The two-part story was reviewed by Rebecca Levene in issue 357 of *Doctor Who Magazine*, in which she said, "The pace and plot density of these two episodes made them seem much shorter than they actually were..."
- ▶ In the next issue of *Radio Times* published on Tuesday 26 April, a letter of complaint also appeared from Dave Cross, saying that the cliffhanger ending to *Aliens of London* had been ruined by the trailer for *World War Three* which immediately followed. Further correspondence the following week included an email from Elizabeth Fost pointing out that she – a five-foot seven woman – also played one of the Slitheen, a fact overlooked in the earlier article.
- ▶ When *World War Three* first aired in Canada via the CBC on Tuesday 3 May, the opening of the episode did not include the pre-credit sequence which included the cliffhanger resolution.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Aliens of London	Saturday 16 April 2005	7.00pm-7.45pm	BBC One	45' 02"	7.63M (18th)	82
World War Three	Saturday 23 April 2005	7.00pm-7.45pm	BBC One	42' 56"	7.98M (20th)	81

Merchandise



Aliens of London/World War Three was released by BBC Worldwide in various formats; a version appeared on DVD as part of *Doctor Who: Volume 2* in June 2005, while another appeared on *Doctor Who: The Complete First Series* on Monday 21 November; this also included a short version of *Doctor Who Confidential*; a commentary for *Aliens of London* from Julie Gardner, Will Cohen of The Mill and David Verrey; and a commentary for *World War Three* from script editor Helen Raynor, Phil Collinson and Annette Badland. Russell T Davies' video diary *Making Doctor Who with Russell T Davies*, *On Set with Billie Piper* and *Deconstructing Big Ben* were also included showing work behind the scenes on the episodes along with trailers. A Universal Media Disc (UMD) version was also issued

Left: Behind the scenes with *Doctor Who Confidential*.

Below: Slitheen and Doctor walkie-talkies.



Right:
Eaglemoss'
Slitheen
figurine.

in October 2005. The episode was included on *Doctor Who: Series 1-4* in October 2009. BBC Home Entertainment later released an up-scaled version on Blu-ray as part of *Doctor Who: Complete Series 1-7* in November 2013, and *The Complete First Series* was reissued in August 2014.

With a foreword from Russell T Davies, the scripts for both episodes were included in *Doctor Who: The Shooting Scripts* published by BBC Books in October 2005.

The Stamp Centre issued a stamp cover for *Aliens of London* in July 2005. Copies signed by Eric Potts were available. Busts of a Slitheen from *Aliens of London/World War Three* were produced by Cards Inc in July 2007.

New orchestral recordings of cues from the story entitled *Slitheen* and *Harriet Jones, Prime Minister* were included on the CD *Doctor Who: Original Television Soundtrack* released by Silva Screen in December 2006 (plus a vinyl edition in September 2013) and reappeared on the 11-disc *Doctor Who – The 50th Anniversary Collection* in September/November 2014.

In January/February 2009, *Aliens of London* featured in issue 2 of the *Doctor Who DVD Files* while *World War Three* formed part of issue 3.

The Micro Universe Spacecraft set included a Slitheen Cruiser. A Slitheen was also

Right:
Character
Options'
Slitheen figure.



included in the *Doctor Who Titans 3"* collection, while a Slitheen figurine was the centrepiece of *Doctor Who Figurine Collection Special 2* in March 2014. In September 2005, Character Options released a set of two large figurines of the Ninth Doctor and a Slitheen that were also walkie-talkies. It then issued a Slitheen action figure in February 2006. This was later reissued in Series One packaging in February 2008.

A Slitheen and Space Pig were issued in January 2007, and then a Slitheen with skin suit was issued in June 2008. Also in 2008, a Character Options set including the Doctor, Rose and a Slitheen was released, exclusive to Sainsbury's. ■

Cast and credits

CAST

Christopher Eccleston	Doctor Who
Billie Piper	Rose Tyler
with	
Camille Coduri	Jackie Tyler
Corey Doabe	Spray Painter
Ceris Jones	Policeman [1]
Jack Tarlton	Reporter
Lachele Carl	Reporter
Fiesta Mei Ling	Ru ¹ [1]
Basil Chung	Bau ¹ [1]
Matt Baker	As himself [1]
Andrew Marr	As himself
Rupert Vansittart	General Asquith
David Verrey	Joseph Green
Navin Chowdhry	Indra Ganesh [1] ²
Penelope Wilton	Harriet Jones
Annette Badland	Margaret Blaine
Naoko Mori	Doctor Sato [1]
Eric Potts	Oliver Charles [1]
Noel Clarke	Mickey Smith
Jimmy Vee	Alien [1]
Steve Speirs	Strickland ³
Elizabeth Fost, Paul Kasey, Alan Ruscoe	Slitheen ⁴
Morgan Hopkins	Sergeant Price [2]

¹ Billed in *Radio Times* as Chinese Woman and Chinese Man

² Uncredited in [2]; credited in *Radio Times*

³ Credited, incorrectly, as 'Steve Spiers' on *World War Three*

⁴ Detail: **Elizabeth Fost** Margaret Slitheen; **Paul Kasey** Joe Slitheen; **Alan Ruscoe** Oliver Slitheen/General Asquith Slitheen/Strickland Slitheen/Double for Margaret Slitheen

UNCREDITED

Unknown	2 Public/4 Locals/Sikh Man/Young Couple/Fat Postman
Mike Freeman, Jonathan Lewis, Mike Evans...	Army Soldiers
Angela Gowing, James Saunders, Ade Akande, Dorian Griffiths, Beth Griffiths, Chris Stone, Jodie Howell, Jeff Jones, Michelle Lewis, Maria Watts, Darren Cook, Sophie Christou, Gareth Sturgess, Fay McDonald, Anthony Moulton	Panicking/Irate People
Dean Mitchell and unknowns	6 Soldiers
Unknown	5 Policemen/2 Military Drivers/Boat Man
Russell Bradley	Bearded Man
Matthew Lees, Victoria Lees	Goths
Tony Prior	Middle-aged Man
Unknown	3 Tactical Policemen
Simon Davies and unknowns	4 Journalists
Elliot	Boy
Olivia	Girl
Michael Alsop	Toddler

Below:

The first clapperboard on the first take of the first scene of the new series of *Doctor Who* in 2004.



Unknown 2 Nursing Staff
John Jenner, Sule Rimi and unknowns
 10 Military Personnel
Craig Richards, Gary Fisher, John Jenner, Les Morris, Owen Evans, Patrick Edwards, Peter Symonds, Russell Davies, Sule Rimi, Matthew J Hughes Soldiers
Unknown 1 Armed Guard/5 Journalists/2 Cycle Police/5 Suits/6 Soldiers/8 Tactical Police Officer/6 Ministry (Suits)/Bev/Susi
Ian Kay Body of Oliver Charles
Unknown 10 Soldiers
Julian Davies, Anthony Moulton, Richard Harris and unknown 6 Tactical Policemen
Unknown Police Handler & Dog
Jonathan Lewis Soldier
Jeff Jones, Kay-D Mills, Mike Freeman, Andy Skinner, Lee Cross, Peter James Unknown
Steve Cloak, Alan Reed Policemen
Sandra Hutchings Policewoman
Unknown 5 UN Soldiers
Claudia Blondeau and unknowns
 12 Academics
Unknown 2 Maids
Roderick Mair Dead Prime Minister
Cheryl Benyon Body Double for Margaret
Robert Errol Jones Body Double for Asquith

Below:
 A green
 Slitheen and
 a greenscreen.



Unknown .. Sylvia/Ewan/Group Capt/8 Journalists
Sean Saye, Shawn Dixon, Ron Mills, Steven Hearn, Nigel Tidy, Simon Kear, Rose Granger, Rebecca Robertson-Edward, Durine Howell, Gavin Schanz, Simon Cornish, Maya Bell, Paolo Scaglioni, Paul Burke, Llyn Mitchell, Lynda Lord, Geraint R Bennett, Paul Conway, Matthew Harries, Anthony Moulton, Richard Harris, Jeff Miller, Mike Freeman, Simon Harry, Colin Webb, Julian Davies, Steven Lloyd, Robert Radford, Steve Cowles

..... Unknown
Carl Edwards Ackerman

..... Stand-in for Doctor Who⁵
Lucy Lutman Stand-in for Rose Tyler⁵
Paul Ganney, Daryl Adcock, Paul Sparrowham, Hannah Welch, Wendi Sheard, Paula Keogh, Jane Hunt, Nicholas Lupton
 Additional Dialogue Recording Voices

⁵ Not in finished programme

CREDITS

Written by Russell T Davies
 Produced by Phil Collinson
 Directed by Keith Boak
 [uncredited: Euros Lyn]
 1st Assistant Director: George Gerwitz
 [uncredited: Stuart Renfrew, Jonathan Leather]
 2nd Assistant Director: Steffan Morris
 [uncredited: Sean Clayton]
 3rd Assistant Director: Dafydd Parry
 [uncredited: Jeanette Bevan, James DeHavilland, Dan Mumford]
 Location Managers: Clive Evans, Lowri Thomas
 [uncredited: Llyr Morris]
 Production Co-ordinator: Dathyl Evans
 A/Production Accountants: Debi Griffiths, Kath Blackman
 Continuity: Sian Prosser
 Script Editor: Elwen Rowlands
 Camera Operators: Mike Costelloe, Martin Stephens
 Focus Pullers: Steve Lawes, Mark Isaac
 Grip: John Robinson
 [uncredited: Warwick Drucker, Jim Wilkinson]



Boom Operator: Damian Richardson
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-Ordinator: Rod Woodruff [2]
 Art Department Co-ordinator: Gwenllian Llwyd
 Concept Artist: Bryan Hitch
 Production Buyer: Catherine Samuel
 Set Decorator: Peter Walpole
 Supervising Art Director: Stephen Nicholas
 Standby Art Director: Julian Luxton
 Property Master: Patrick Begley
 Construction Manager: Andrew Smith
 Standby Props: Adrian Anscombe, Phill Shellard
 Graphic Artist: Jenny Bowers
 Wardrobe Supervisor: Yolanda Peart-Smith
 Make-Up Supervisor: Linda Davie
 Make-Up Artist: Sarah Wilson
 Casting Associate: Kirsty Robertson
 Assistant Editor: Ceres Doyle
 Post Production Supervisor: Marie Brown
 On Line Editor: Matthew Clarke
 Colourist: Kai van Beers
 2D VFX Artists: David Bowman, Simon C Holden,
 Michael Harrison, Bronwyn Edwards
 3D VFX Artists: Chris Petts, Jean-Claude Deguara,
 Andy Howell, Mark Wallman, Porl Perrott,
 Paul Burton

Model Unit Supervisor: Mike Tucker
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Finance Manager: Richard Pugsley
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Accountant: Endaf Emyr Williams
 Sound Recordist: Ian Richardson
 Costume Designer: Lucinda Wright
 Make-Up Designer: Davy Jones
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producer: Will Cohen
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium Effects
 Editor: Mike Jones
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 [uncredited: Peter Thornton]
 Production Manager: Tracie Simpson
 Associate Producer: Helen Vallis
 Executive Producers: Russell T Davies,
 Julie Gardner, Mal Young
 BBC Wales © 2005

Left:
 Mike Tucker
 prepares Big
 Ben for the
 spaceship
 crash scene.

Below:
 Lights...
 Camera...
 Action!



Profile

NOEL CLARKE

Mickey Smith

Noel Anthony Clarke was born 6 December 1975 in London. His parents arrived from Trinidad in the 1960s but his father Alf, a carpenter, left home soon after his son was born and Clarke was raised solely by mum Gemma, a nurse. He grew up as an only child, not knowing his half-brother. His mother often worked long shifts, but Clarke has nothing but admiration for how hard she worked to raise him by herself.

He grew up in London's Ladbroke Grove area, then a tough inner city locale. He attended Burlington Danes Secondary School, Hammersmith, studying GCSE drama, before moving on to St Charles Catholic Sixth Form College in Kensington in 1992 to gain A-levels in media studies, theatre studies and PE, then on to read media at the University of North London.

He then trained at the Actors Centre, London and to pay his way worked as a lifeguard, gym instructor, personal trainer and, eventually, assistant manager of the gym. Here Clarke was approached by writer/director Rikki Beadle-Blair to play Kwame O'Rielly in his forthcoming drama *Metrosexuality* (2001).

Clarke's screen début however came in a short film in BBC2's series *10x10: New Directors*, in 1960s-set drama *Native* (broadcast 20 June 2000). He was soon writing and starring in his own short film *Licks* (2002).

Early supporting TV roles came in *The Bill* (2000), *Judge John Deed* (2001), *Waking the*

Dead (2001), as Danny Oldfield in several episodes of *Casualty* (2001), *Doctors* (2003), *Holby City* (2004) and *A Touch of Frost* (2004). He also took the lead role in Radio 4's *Afternoon Play: Soldier Boy* (2002).

His theatre career began with shows including *Talking About Men* (2000, Oval House, London). In 2003 he won the Laurence Olivier Theatre Award for Most Promising Newcomer for his performance as Manhattan cocaine dealer Shed in *Where Do We Live* (2002, Royal Court).

Clarke's big TV break came as Wayne's son Wyman Norris in the revived comedy drama *Auf Wiedersehen, Pet* (2002, 2004). Clarke auditioned mistakenly believing this was a reboot starring an all-new young ensemble, rather than him being the only fresh addition to the returning 1980s cast.

Auditioning for the part of Rose Tyler's mechanic boyfriend in *Doctor Who*, director Keith Boak and producer Phil Collinson were impressed but filming dates clashed with Clarke's commitments on the 2004 Christmas specials of *Auf Wiedersehen, Pet*.

Eventually, the shooting dates on *Doctor Who*'s first production block, in July 2004, were altered to accommodate him. Clarke came direct from filming *Auf Wiedersehen, Pet* in Thailand to do a week on *Doctor Who*, then returned to Thailand.

Right:

Noel Clarke joined the cast of *Auf Wiedersehen, Pet*.



After completing work on the first production block, a vacationing Clarke survived a car crash while travelling between Utah and Arizona in January 2005, after skidding on black ice. Two weeks later he was back filming *Boom Town* [2005 – see Volume 50] and, later, *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50].

Speaking to *Doctor Who Magazine's* Benjamin Cook during filming of *Boom Town*, Clarke discussed the character: “I think, secretly, Mickey wishes he could go off in the TARDIS with them, but I’m not sure he has the guts.”

After a further Earthbound adventure *The Christmas Invasion* [2005 – see Volume 51], Mickey would see Rose off on her travels again in *New Earth* [2006 – see Volume 51] and would next appear in *School Reunion* [2006 – see Volume 52]. Mickey finally took off in the TARDIS for *The Girl in the Fireplace* [2006 – see Volume 52] and travelled to the alternative universe Earth in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52], where Clarke played Mickey and his alter ego, tough resistance fighter Ricky.

Clarke was delighted with his character development, as he told Benjamin Cook in 2006: “I’m honoured that Russell T Davies thought there was enough life in the character – and indeed myself – to allow Mickey to travel with the Doctor and Rose.”

“I’m not in every episode,” he enthused of his second series, “but there’s so much for me to do as an actor, there’s so much for the character to do, and I really think the fans are going to like it.”

He was critical of his own performance in the first series, blaming a lack of preparation time when rushing from *Auf Wiedersehen, Pet*: “A lot of it was over the top... it was almost caricaturey. It wasn’t played straight I don’t think.”

Russell T Davies himself later commented that Clarke was “overthinking” such





Above: Noel's character Mickey is a bit of a wimp when we first meet him in 2005's *Rose*.

criticisms and had done exactly what the earliest scripts asked for tonally. A conscious shift in emphasis over two series moved from a more slapstick comic relief role in the first, to something deeper and more nuanced in the second, as Mickey searches for the hero inside himself in *Army of Ghosts/Doomsday* [2006 – see Volume 53]. This proved popular with *Doctor Who Magazine* readers, who voted Clarke the Best Male Supporting Actor in the magazine's 2006 season poll.

The revived series demonstrated more cultural diversity, with Mickey becoming the programme's first black companion. As Clarke commented in 2006:

"Russell, Phil and Julie [Gardner] have done a good job of making our show very multiracial. But the first black companion? Wow! I hope it helps kids from other ethnic backgrounds feel that they too can do this job – they can be in *Doctor Who* and not just as an extra."

Clarke returned along with other previous friends and companions in *The Stolen*

Earth/Journey's End [2008 – see Volume 60] and cameo'd in Tennant send-off *The End of Time* [2009/10 – see Volume 62], which revealed the heroic Mickey was now married to Martha Jones.

The actor reckoned his own personality had influenced Mickey's later appearances, as he told Benjamin Cook in 2008: "[Russell] has changed Mickey from the character he was to, you know, a cool guy. I think now when Russell writes the character, he sees me. Whether consciously or subconsciously, I think he hears me saying the lines."

Clarke helped host the *Doctor Who* Prom at the Royal Albert Hall in July 2008. He also wrote an episode of *Torchwood* entitled *Combat* (2006), an indication of Clarke's wider talents. His career since *Doctor Who* flourished both in front of and behind the camera.

Clarke not only starred in but also wrote the screenplay for the urban teen movie *Kidulthood* (2006).

He had begun writing the script while working in the gym in 1999, as Clarke was already starting to think he wasn't getting the kind of parts he wanted. As he recalled to

blog *Movie Review World* in 2014; "I just realised, all I was ever gonna get was Thief Number 1, Thug Number 2, Criminal Jinx... I was like, why am I always Thug 1 or this and that, I'm not having it. So

I started writing." Work on *Kidulthood* was underway in earnest by 2004, in between his *Doctor Who* engagements, with Clarke even working on scripts while on the train to shooting in Cardiff. Though



Right: Noel poses for *Doctor Who Magazine*. Photo © DWM

its violent portrayal of 'hoodie' culture proved controversial, the film became a notable hit with its target audience.

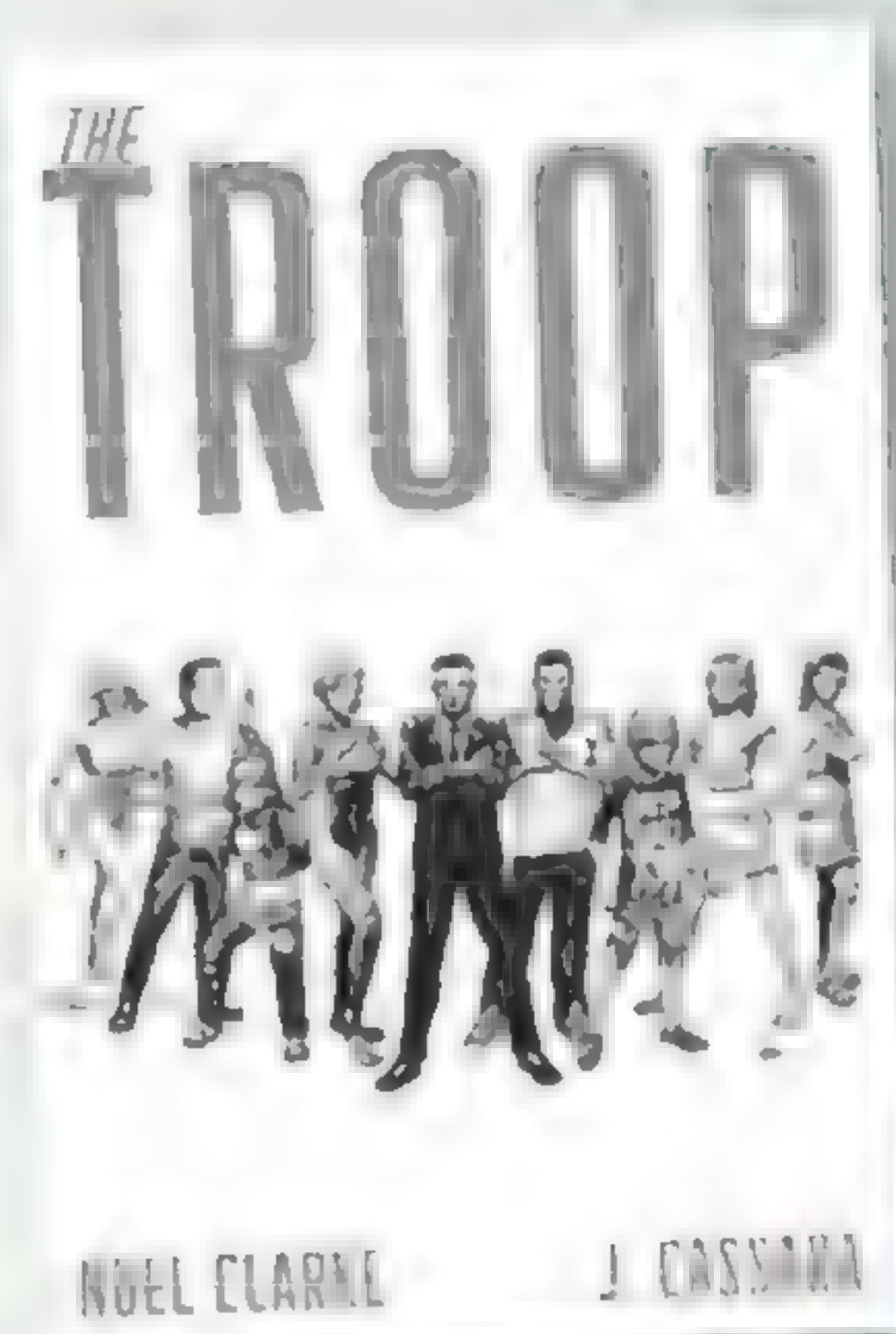
Clarke next wrote another, more mainstream urban drama *W10 LDN* (2008) for BBC Three, in which he also appeared. The same year brought *Kidulthood*'s sequel *Adulthood* (2008), which he not only wrote and starred in but also directed. The film featured his anti-hero Sam Peel fresh out of prison. Becoming the second-highest grossing British-made film of the year, *Adulthood*'s success earned Clarke a BAFTA Orange Rising Star Award in 2009. He has released a third, and supposedly final, instalment *Brotherhood* (2016), working as writer, director, star and producer.

Clarke became a fixture of the independent British cinema scene, with supporting and starring roles alike in comedy horror *Doghouse* (2009), *Sex & Drugs & Rock & Roll* (2010), *Centurion* (2010), Ben Miller's comedy *Huge* (2010), in which Clarke starred as half of an aspiring comedy double act, prison drama *Screwed* (2011), military action flick *I Am Soldier* (2014), *The Throwaways* (2015) and *The Habit of Beauty* (2016). Science-fiction fans saw him in *Star Trek* movie sequel *Into Darkness* (2013), as rogue Starfleet officer Thomas Harewood.

His prolific cinema career meant less television, but one starring role came as DI Carl Taylor in ITV crime drama *Chasing Shadows* (2014) alongside Alex Kingston and Reece Shearsmith.

Clarke ran film production company Unstoppable Entertainment from 2007 and has taken credits on many recent movies. He wrote, directed, produced and acted in female heist movie *4.3.2.1* (2010), co-wrote sporting drama *Fast Girls*

(2012), wrote and produced horror movie *Storage 24* (2012), starred in, co-wrote and produced romcom *The Knot* (2012), starred in, directed and produced science-fiction action thriller *The Anomaly* (2014), and produced young offender drama *We Are Monster* (2014). Clarke has recently turned his hand to comic books, writing *The Troop*, published in 2015.



He shunned the limelight, keeping his private life private. He married make-up artist Iris Da-Silva in December 2007, having met her while working at the gym. Their first son, Samuel, was born 14 May 2008. A second son followed in 2011 and a third in 2015. The family lived in West London. Clarke reconnected with his estranged father in recent years.

Cameron McCracken, managing director of film production/distribution company Pathé UK, paid tribute to Clarke's achievements in 2012: "Noel Clarke is exceptional, not just because he's multitalented. Bottom line, he's a very smart businessman and therefore extremely bankable. He's gone from being a young star of low-budget movies to a guy whose name can open the toughest doors in Hollywood. And he's done it entirely himself." 📺

Left: Noel Clarke's comic book, *The Troop*.

Below: Mickey becomes a hero in 2006's *Army of Ghosts/Doomsday*.





DALEK

STORY 161

The TARDIS takes the Doctor and Rose to a subterranean vault in Utah in the year 2012. There, billionaire Henry van Statten houses his collection of alien artefacts – including the last surviving Dalek!



Introduction

Right:
The Twelfth
Doctor goes
Into the Dalek.

Not content with simply hopping a year ahead, 2005's *Dalek* was set in the far-flung year of 2012. No one could have known, when making an episode about a mysterious metal creature that couldn't be identified, that a story broadcast in 2008 (but set in 2009) – *The Stolen Earth/Journey's End* [see Volume 60] would feature a global Dalek invasion that would make it hard for anyone to be ignorant of what a Dalek looked like. But such apparent contradictions are no problem for *Doctor Who*. At the end of the 2010 series [see Volume 66] the universe was 'rebooted' and it's not totally clear whether it returned exactly as we witnessed it in the preceding years.

Dalek takes place in a world where alien artefacts are jealously guarded by an unprincipled billionaire called Henry van Statten. He doesn't just have a Dalek; as the title suggests, he has a whole museum of alien curiosities. When the Doctor arrives uninvited he spies a Cyberman head in the collection – a year before they would make their long-awaited return in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52].

The Dalek itself may seem like a link to the series' past, but this story made it central to the series' new mythology. This Dalek was, as far as the Doctor knew, the last surviving member of its race, in the same way that it had been established he was the last of the Time Lords in *The End of the World* [2005 – see Volume 48] earlier that year. The mythology of the Time War, which wiped out the Daleks




and Time Lords, was a continuing thread for the following eight years before it was finally resolved in *The Day of the Doctor* [2013 – see Volume 75].

These wider concerns, however, are not really what the story is about. At the heart of the story is the existential crisis that the Dalek faces when it starts to assimilate Rose's humanity. The contrast between 'human' and Dalek morality has been a part of their story since the malevolent mutants first appeared in 1963. The Doctor has often pondered whether the Daleks are beyond redemption, and whether any good might come from the Daleks.

The Doctor's refusal to believe that a Dalek can change in this episode was picked up again in *Into the Dalek* [2014 – see Volume 76]. A miniaturised Doctor ventures inside a Dalek's casing and discovers the mechanism that impedes any merciful thought. Nevertheless, we learn in *The Witch's Familiar* [2015] that, thanks to the Doctor, mercy is an impulse that they will never eradicate.

Dalek's titular antagonist, however, cannot accept this and chooses to end its life... ■



'THIS DALEK WAS THE
LAST SURVIVING MEMBER
OF ITS RACE.'

STORY

The TARDIS lands in a museum, half a mile beneath Utah in the year 2012. The Doctor and Rose emerge and discover alien artefacts including a Slitheen arm and the head of a Cyberman. [1] The Doctor sets off an alarm and guards rush in and take them prisoner.

Henry van Statten arrives at the base. [2] He replaces his assistant with Diana Goddard who informs him about the intruders. She also contacts a man called Simmons who reports that he hasn't got van Statten's "little pet" to talk yet.

The Doctor and Rose meet van Statten and his employee, a young genius called Adam. Van Statten is intrigued that the Doctor is an expert on aliens and offers to show him his pet, "the Metaltron".

They go down to 'the Cage' to see it; the lights slam on to reveal a Dalek in chains! [3] Its gun doesn't work and it

asks the Doctor for orders. The Doctor attempts to kill the Dalek before being dragged out.

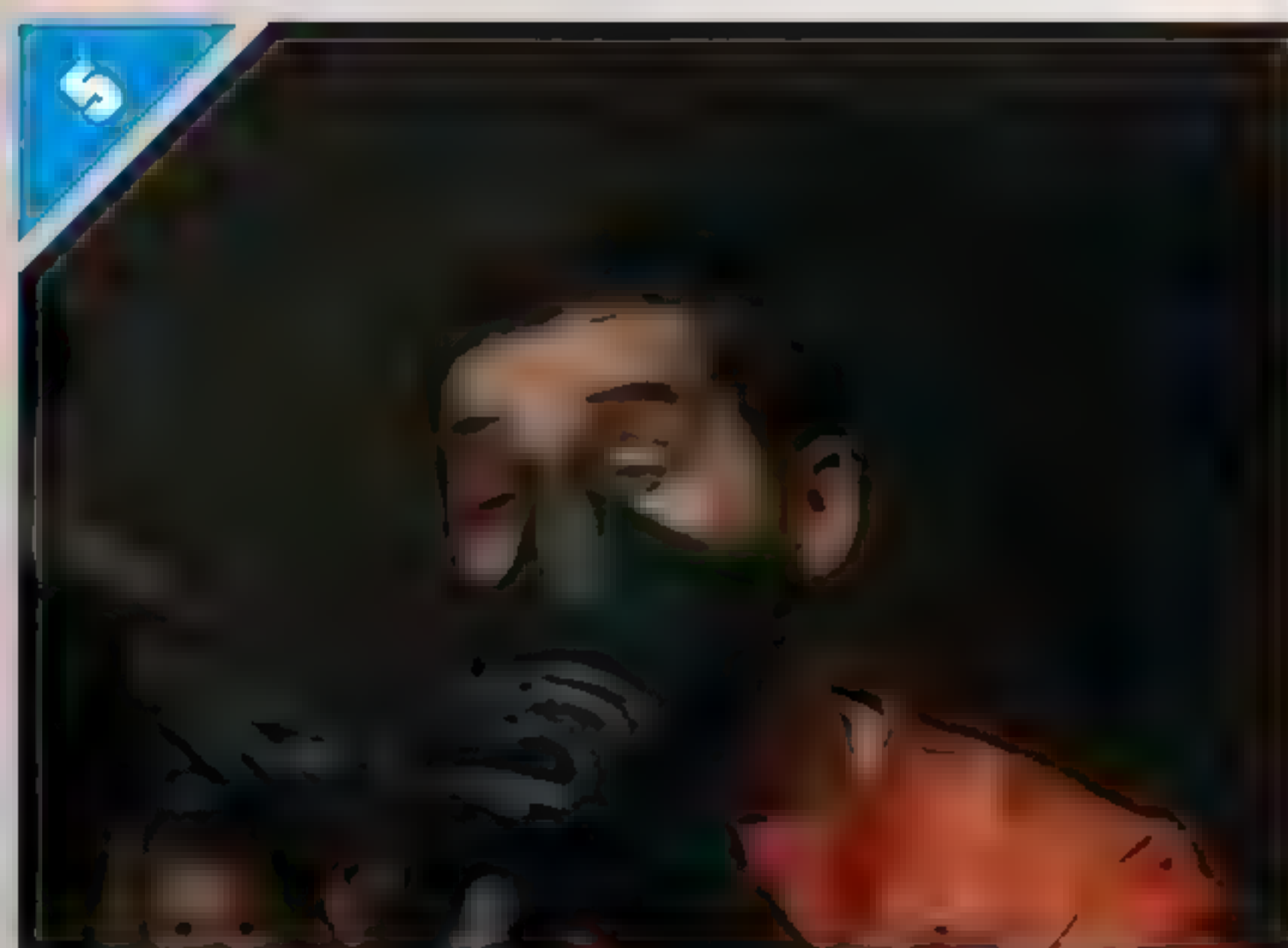
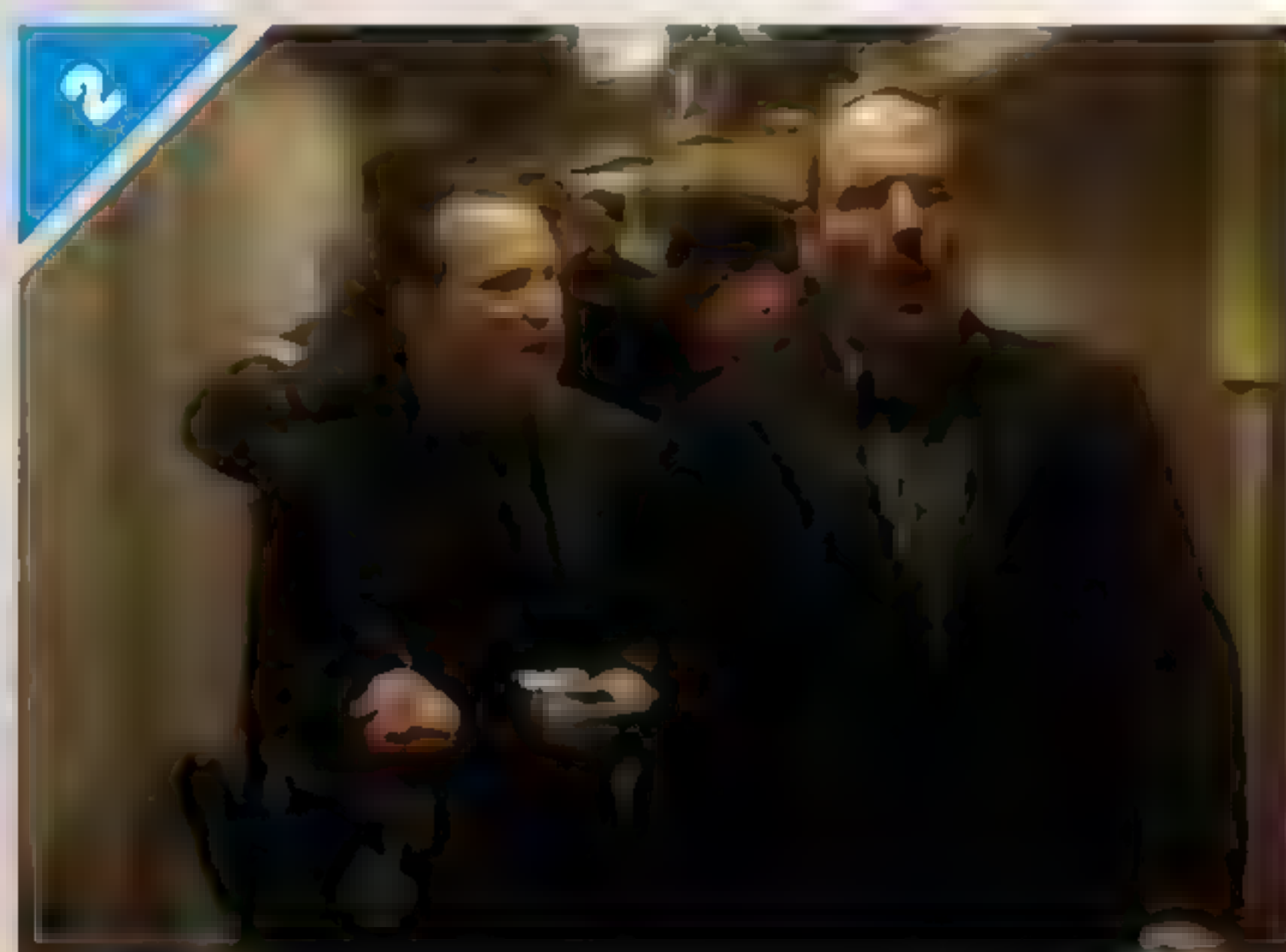
Meanwhile, Adam shows Rose his workshop and patches into the comms system to show her van Statten's 'pet'. Seeing it being tortured, Rose demands to be taken to see it.

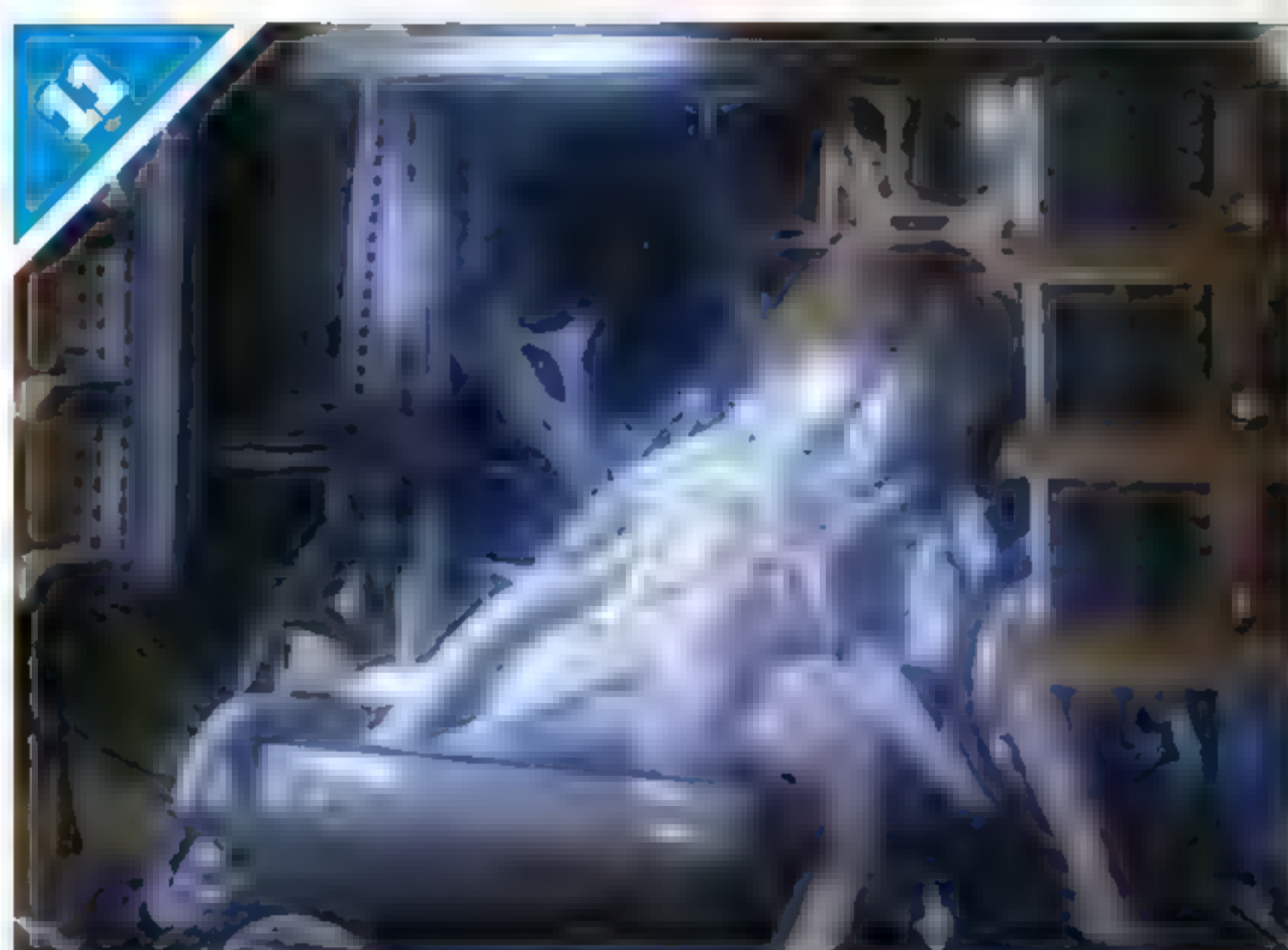
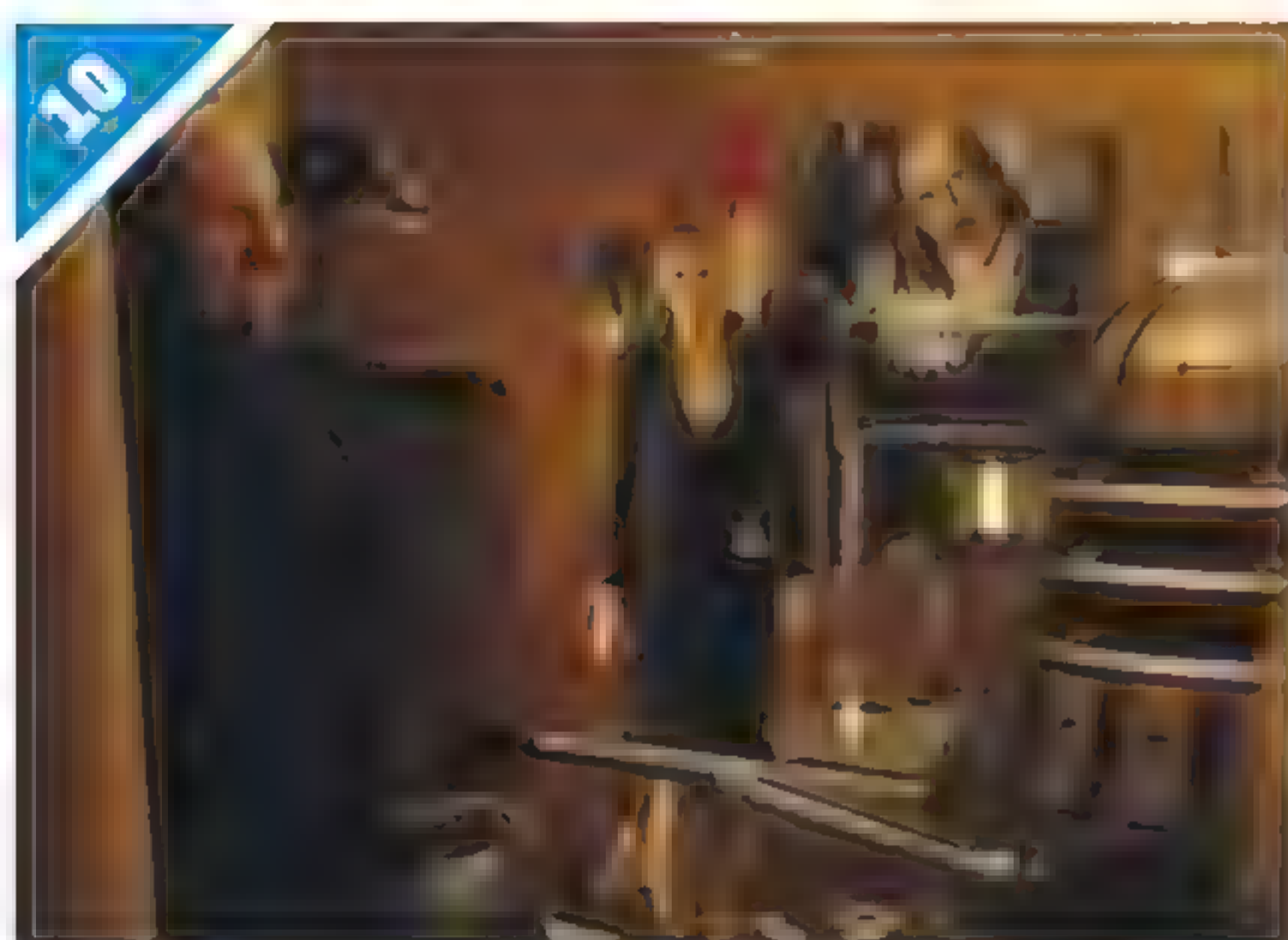
Van Statten subjects the Doctor to a medical examination. [4] The Doctor tries to warn him that the Dalek will destroy them all.

Adam takes Rose to see the Dalek. Rose touches its dome and it hums with power and breaks free of its chains! Simmons rushes in – and the Dalek crushes his head with its sucker arm. [5]

An alert sounds. Rose, Adam and a guard called De Maggio retreat as the Dalek smashes a screen and drains all the power from the West Coast, using it to regenerate itself and to restore its gun.

Goddard orders the guards to attack the Dalek. It exterminates them all. [6]





Rose, Adam and De Maggio make it to the stairs at Level 53 and climb up. But the Dalek elevates up the stairs after them [7] and kills De Maggio.

After Rose and Adam have escaped through the weapons testing area, the assembled guards, technicians and lawyers open fire on the Dalek. It levitates and sets off the sprinkler system before electrocuting everyone.

The Dalek contacts the Doctor. It wants orders. The Doctor yells at it, "Why don't you just die?" The Dalek responds with, "You would make a good Dalek." [8]

Adam makes it through the bulkhead door on Level 46 but Rose is not quick enough and is trapped with the Dalek. It contacts the Doctor and threatens to kill her if he doesn't open the door.

The Doctor submits and opens the door, then goes to search Adam's workshop for alien weapons. He finds a great big space-gun! [9]

The Dalek and Rose arrive in van Statten's office. Van Statten cowers before the Dalek, but it doesn't kill him. It just wants its freedom. [10]

Rose and the Dalek reach the upper level and the Dalek fires into the roof, allowing sunlight to stream in. The Dalek opens its casing to reveal the creature inside. [11]

The Doctor arrives, intending to kill the Dalek, but Rose stands in his way. The Dalek realises it is mutating and orders Rose to order its destruction. She does what the Dalek asks and it self-destructs. [12]

Goddard takes charge, deciding that van Statten will soon have his memory wiped and be a brainless junkie living in somewhere beginning with S.

The Doctor and Rose are about to leave in the TARDIS when Adam rushes in telling them that Goddard is about to fill the base with concrete. Rose persuades the Doctor to let Adam come with them.



'THE IDEA OF HOW THE
DOCTOR WOULD DEAL WITH
A LONE DALEK HELD PRISONER
WAS AN INTRIGUING STORY.'

Pre-production

Setting out his plans for the first 13 episode series of the revived *Doctor Who*, executive producer Russell T Davies strategically made the sixth episode a mid-way instalment where new viewers could join the series... assuming that press reaction to the return of *Doctor Who* had been positive. Consequently, this would be an adventure which would feature simply the Doctor and Rose, without the background elements of Jackie or Mickey in London 2005. It would also introduce a new, temporary companion for the series... and more importantly see the return of a major element of *Doctor Who* – the arch-enemies with which the Time Lord had been associated more than any other: the Daleks.

The Daleks had been created in 1963 by writer Terry Nation; Terry had died in March 1997 but Davies was hopeful that his estate would allow the BBC to use the Daleks, which would most likely result in increased exposure and merchandising options.

Davies had been deeply impressed with *Jubilee*, a *Doctor Who* audio adventure written by playwright Robert Shearman which had been released on CD by Big Finish in January 2003. Recorded on Saturday 21 and Sunday 22 September 2002, this had starred Colin Baker as the sixth incarnation of the Doctor who, in an alternate London of 2003, encountered a single surviving Dalek from the Great Dalek War of 1903

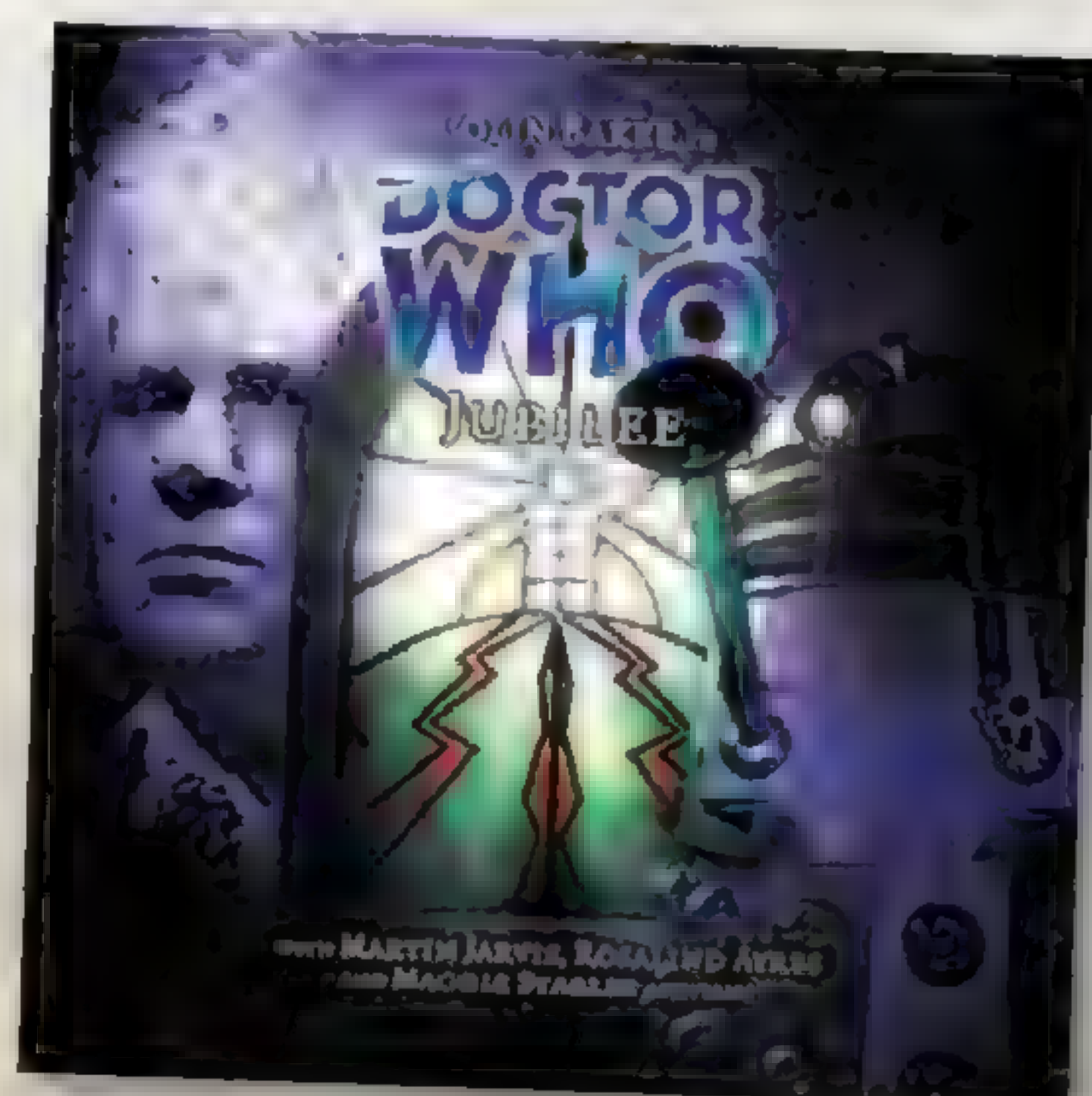
being held captive in a cell in the Tower of London and tortured until it spoke by the despotic President Rochester. The idea of how the Doctor would deal with a lone Dalek held prisoner was an intriguing story. Furthermore, it would allow the Daleks to be reintroduced clearly and effectively with a single example of the species in a tight drama; this would also act as a prelude to the two-part 'season finale' which Davies had planned as a larger-scale confrontation between the Doctor and the full might of the Daleks.

Pet Dalek

Davies' original outline for the episode was headed *Return of the Daleks* and was set in Utah in 2010.

Events unfolded in an art installation built by the world's richest man, a Bill Gates (co-founder of Microsoft) type character referred to as 'Will Fences'. A collector of exotic items, Fences would own a bit of the legendary Roswell spaceship, the skull of a Slitheen (the alien race which Davies introduced in *Aliens of London/World War Three* [2005 – see page 6])... and he would be aware of the legends of the Doctor and his blue box. In his vault was his 'pet', a lone Dalek which had been left

on Earth after an invasion, and which had for years been opened up and tortured. The Dalek was to play on Rose's sympathy. 'This story is specifically designed to reinvent everything that made the Daleks great and banish everything that made



Left: Big Finish's audio adventure *Jubilee*, by Robert Shearman.

Right:
Action man!

them daft,' noted Davies, indicating that the Daleks would now be able to negotiate stairs, a source of fun for many critics of the show over the years (although this issue had been addressed previously in *Remembrance of the Daleks* [1988 – see Volume 44]); recalling the Dalek hoverbout transports seen in the *The Daleks*, the 1960s *TV Century 21* comic strip, Davies wanted the Daleks to be able to levitate and fly. During the adventure, Rose would team up with an alien expert whizzkid called Adam whom she fancied; at the end of the episode, Adam asked to join the Doctor and Rose, going on to feature in the following episode, *The Long Game* [2005 – see page 100].

Rob Shearman

It was Davies's intention that the script for what would eventually be titled simply *Dalek* should be written by Robert Shearman himself. Rob Shearman came from a background of theatre writing, where he was known for dark comedies and had won various awards for plays such as *White Lies* and *Easy Laughter* (which had won the 1993 *The Sunday Times* Playwright Award). On stage, his work had been produced by the likes of Alan Ayckbourn, while he had already written plays for BBC Radio 4. However, he had also been a *Doctor Who* fan since the 1980s and in summer 1999, he had submitted the outline of a story called *The Holy Terror* to Big Finish as a potential audio adventure; this was eventually released in November 2000 and was followed by further plays for the company such as *The Chimes of Midnight*, *Scherzo* and *Deadline*. *Jubilee* had originally been commissioned by Big Finish as a BBC webcast following on from *Death Comes to Time*. In terms of television scripts, Shearman had written one episode



of the BBC One period medical drama *Born and Bred* which had aired in May 2003. Davies was aware that he wanted to use Shearman's strengths of dialogue – which had been important in his stage and radio work – to give the script impact.

Shearman was commissioned to write *Dalek* in November 2003, but would not begin work until the new year. In the meantime, he was able to read the basic series format documents, and his name appeared on the series outline discussed by the BBC in early December 2003.

Adam was effectively devised by Davies who discussed the character with Shearman to allow him to create the background for the young man whose downfall Davies would then script in *The Long Game*.

Having received a draft of Davies' script for the first episode – *Rose* [2005 – see Volume 48] – Shearman started to write *Dalek* in February 2004. In approaching his script, Shearman wanted to recreate the menace that the Daleks had in the serials of the 1960s, prior to the introduction of their creator Davros in *Genesis of the Daleks* [1975 – see Volume 23], since when he felt that the Daleks had purely been Davros' henchmen. Shearman's wife, actress Jane Goddard, was initially unimpressed by the commission, commenting that the Daleks were just no longer frightening: "Daleks are a little bit... rubbish, aren't they?" Consequently, Shearman was determined to make the Daleks lethal again... not the figures of fun that had appeared in commercials for KitKat in 2001.

Shearman saw the Daleks as evil children that operated without morals or scruples, but just on instinct. "Everyone wanted to emphasise that there's a real emotional creature inside that pepperpot casing – far more frightening than a bland robot," commented Shearman in the book *Doctor Who: Monsters and Villains*. Scenes with the Doctor coming face to face with the last Dalek in its cell were inspired by the sequence in the 1991 film *The Silence of the Lambs* where Clarice Starling confronted the cannibalistic Hannibal Lecter in his cell.

Initially entitled *Creature of Lies*, the first draft of *Dalek* opened with the unseen Dalek prisoner being held in a glass tube in its cell as a man called Elder ('40'; named after actor Steven Elder who played Farrow in *Jubilee*) introduced the captive to his colleague Alfred Simmons (in his 'twenties'; after Kai Simmons who

had played the equivalent role in *Jubilee*). In an opulent dining room, the overbearing Eleanor Duchesne ('50, imperious and majestic') and her dominated son Adam ('20... attractive') were served luncheon by Richards, their butler; Eleanor reminded Adam that one day he would inherit his father's underground base. The TARDIS arrived in the museum, and the Doctor gave the year as 2014 and pointed out a Slitheen skeleton before triggering the alarms. The alert caused the glass tube in the cell to lower, having just been raised by Elder; this trapped Simmons with the prisoner, the tentacle of which stabbed down at him... However, when Elder raised the shutter around the tube, Simmons seemed to be fine – if a little cold in manner. In the corridor, Simmons and Elder found the Doctor and Rose and took them captive, bringing them before

Below:

Author Rob Shearman (left) and the representative of Terry Nation's estate, Tim Hancock (right), meet the Dalek.



Eleanor and Adam. Eleanor soon realised who the Doctor was, saying to Rose's surprise: "The Doctor? Of the TARDIS? With two hearts?"

Metaltron

In another room, Richards spoke to a body in a tinted glass coffin, feeding the occupant via tubes inside the decorated room. Eleanor explained that her husband, Henry, was the richest man in the world, dominating the world of telecommunications and frozen food storage. She now aimed to add the TARDIS to her collection, but took the Doctor to see their living specimen which has not spoken in years and which Henry named "a Metaltron". The Doctor faced the Dalek in its cell ('It's raised on a plinth. Its casing is cracked, and dozens of electrical wires run inside its body. Chains hold it in position'), while in the museum Adam showed Rose a Dalek gun and she sensed that its owner was in pain. Rose also asked Adam if Gareth Gates (the runner-up in the first series of ITV's *Pop Idol* in 2002) was still around, but in 2014 Adam had never heard of him. The controlled Simmons opened the protective glass around the captive, but was clubbed down by Elder, who then went to free the Doctor but fell victim to the creature's tentacle. Examining the mutating Simmons in a sickbay, the Doctor declared him to be infected by an alien... a condition Eleanor has seen before. The Dalek ordered Elder to bring it its arm: "So I can die intact."

Eleanor showed the Doctor the mutating Henry in his coffin; he had been like this for two months. As the Doctor said he wants the Dalek dead, Rose got Adam to let her see the "dying" captive... which opened part of its casing to explain that it could



live with an exchange of genetic material. Rose put her hand in the casing and cried out in pain; Simmons woke and the gun in the museum came to life. As the Doctor told Eleanor that while he could not save Henry, he could find a potential cure for others, Adam bursted in to say that the revived Dalek was asking for him. Simmons meanwhile passed his infection onto Henry, with the mutation rising from his coffin and attacking Richards.

Rose revived in Adam's arms as, in the cell, the lone Dalek asked the Doctor to give it a sense of purpose. Elder finds the gun in a corridor and discovered that it had a life of its own, taking control of him when he picked it up; Elder returned the weapon to the Dalek... which then killed him and blasted its way free. The Doctor insisted to Eleanor that the Dalek must be destroyed, but she refused, and Rose was horrified by the Doctor's apparent blood-lust... forcing him to explain: "They

Right:

Simmons takes on the Metaltron.



destroyed my world. Every last member of my race, exterminated.” The revived Henry confronted his wife and son in the dining room, saying he needs orders; Henry’s tongue was now an alien tendril which stabbed a guard in the neck. The Doctor planned to seal the Dalek in the vault, but Rose and the others were still down there. Eleanor threatened the Doctor, saying they could escape in the TARDIS, while the Dalek warned Rose that it may kill her if they meet again. In the museum, Henry advanced on the Dalek calling it “Father” and asking for orders; the Dalek killed Henry and asked Rose for help, feeling her thoughts. Adam showed the Doctor the armoury where the Time Lord built a working weapon from various items including an alien hairdryer; they were attacked by the possessed Simmons whom Adam shot with the gun. The Dalek and Rose reached Eleanor in the dining room, and Eleanor asked the creature why her

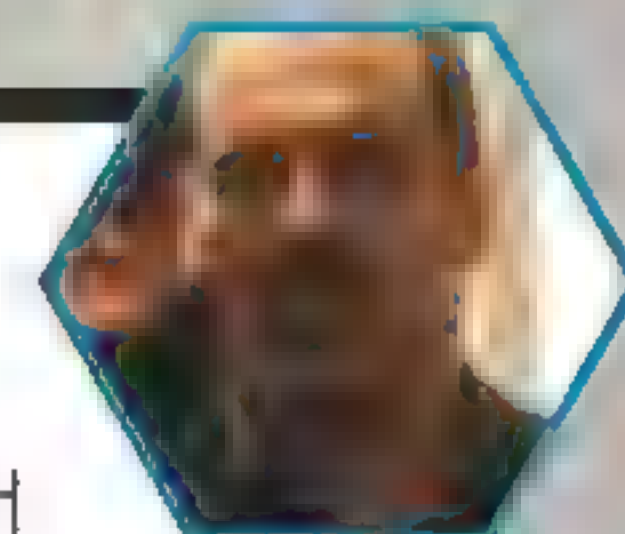
husband was obsessed by it; she wanted to be a Dalek too. The Doctor confronted Rose and the Dalek in a corridor, while Adam tended to his mother who admitted that she never loved him. Contaminated by Rose, the Dalek asked her to remove its gun and then used its own weapon to destroy itself. Adam asked to travel with the Doctor and Rose, and the episode ended with the infected Richards flying off by helicopter.

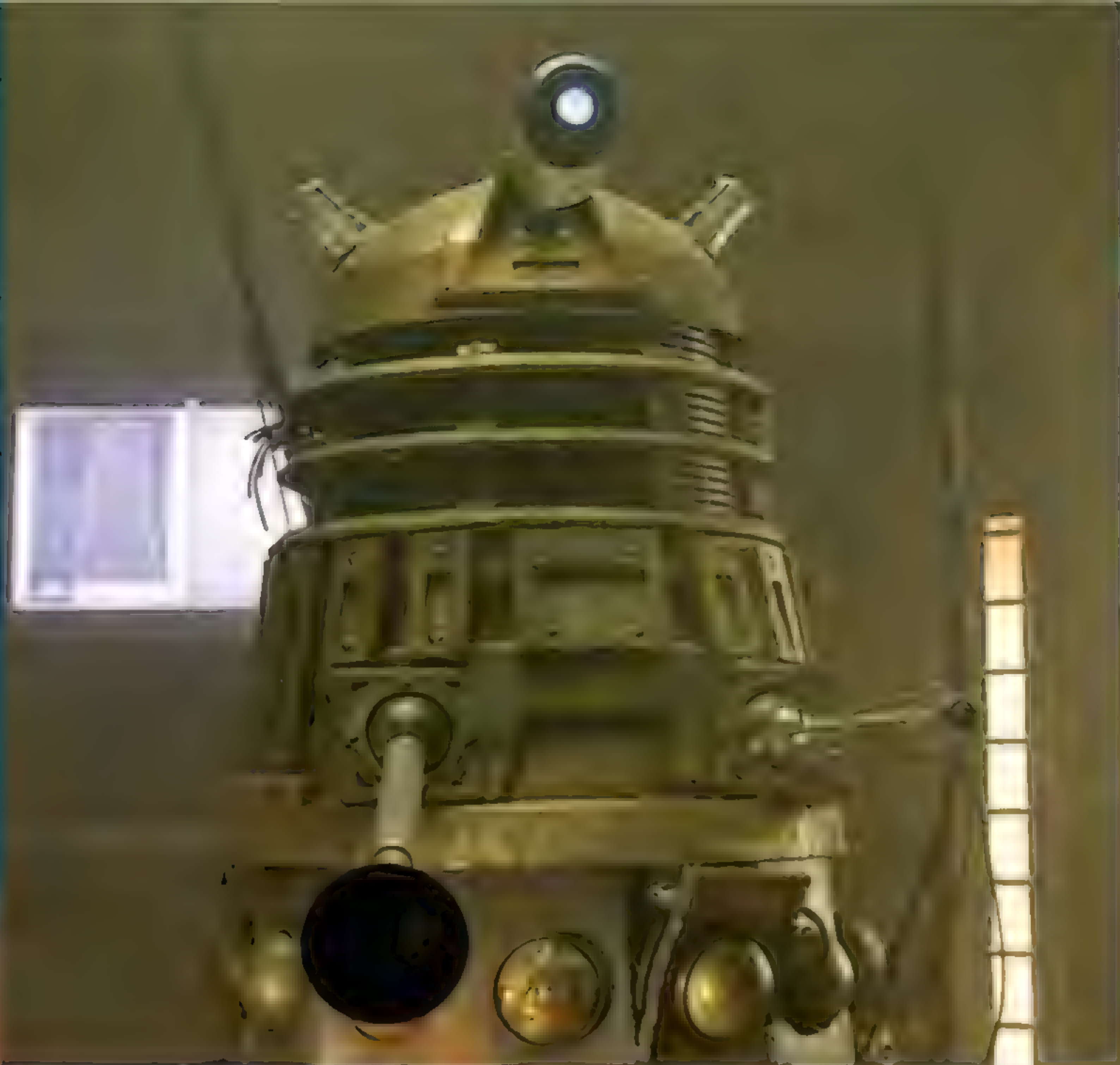
Shearman and the other writers were announced as working on *Doctor Who* in issue 341 of *Doctor Who Magazine* at the start of March, having got together for a meal at the Chula restaurant on Tuesday 2 March. It was felt that the first draft of *Creature of Lies* had too many elements such as the Dalek mutants and the sentient gun; consequently, Davies looked at ways of helping Shearman shape the story and focus the narrative. Producer Phil Collinson also indicated that a good proportion of the budget could be allocated to the episode, encouraging more action scenes. Shearman and Davies also looked at other ways to make the Dalek casing lethal, finding uses for the sucker hand and the skirt hemispheres... turning elements mocked by comedians into deadly weapons.

The second draft now eliminated Elder and featured Simmons (‘60, apparently benign and grandfatherly’) as the Dalek’s tormentor; the torture was heard outside the cell by the male guards Bywater (named after Owen Bywater with whom Shearman had edited the *Doctor Who* fanzine *Cloister Bell* in the 1980s) and Briggs (named after actor/director Nicholas Briggs who voiced the Daleks for Big Finish). Eleanor now

Connections: Russian crater

► Van Statten claimed that the cure for the common cold was discovered from bacteria in “the Russian crater”; this was presumably a reference to the Tunguska event of June 1908 where a large explosion was attributed to a vast meteor impact... although there was no evidence of an impact crater.





Above:
Dusty Dalek.

operated from an office with her aide Gunther ('40s, brutish and short') and had a 'prim secretary' called Goddard (named after Shearman's wife); her business empire was assisted by her son, Adam, while Mr Dushesne was "away on business" as usual. Eleanor then visited her husband who was trapped in a coffin and tended to by Wolff ('a nervous middle-aged scientist'). Hearing torture, the Doctor and Rose arrived at the cell to be captured by Briggs and taken before Gunther and Eleanor. It was now Simmons who had named the alien captive the "Metaltron" and the Dalek seemed to fall dormant after its confrontation with the Doctor. Having shown Rose the museum, Adam was taken to see the TARDIS. As the Doctor tried to take a blood sample from the mutating Henry, the thing in the coffin attacked Wolff; the blood then resisted analysis, turning into a poisonous gas. The possessed Simmons took the Dalek gun from the museum. Rose reactivated the Dalek which broke out of its cell, telling Rose that the Doctor destroyed its race and now was seeking to kill him too. Bywater opened fire on Simmons, but the possessed man was immune to bullets and used the Dalek gun to kill the guards before arming the Dalek and being killed. A ball from the Dalek skirt section detached itself. Briggs,

Bywater, Rose and the guards attempted to escape from the museum where the Dalek used its sucker arm to smother a guard's face. Rose and the guards became trapped in a lift, with the Dalek rising up after them in pursuit. The Doctor allowed himself to be infected by Henry, being stabbed in the neck by the mutant's tendril; the Dalek demanded orders from him. Killing Bywater and Briggs, the Dalek reached Rose and the two were then confronted by the guards in the 'Killing Zone' where the Dalek activated the sprinkler. Eleanor sent Gunther to bring the Dalek to her while the Doctor and Adam, heading for the armoury, found one of the hovering Dalek balls: "A Dalek mine. Activated by sound." Adam distracted the ball, which the Doctor disabled with his screwdriver. After the Doctor built a weapon, he and Adam encounter the controlled Gunther who had been infected by Eleanor. The Dalek now told the Doctor that it had his companion revive it in an act of revenge. The coda with an infected person leaving the base was dropped.

"Exterminate"

The sequence in the lift was deemed too similar to action elements in *Rose* and *World War Three* and was omitted. Davies also asked for the instances of the Dalek saying "exterminate" to be increased as he was keen to have the creature's catchphrase quickly re-established in playgrounds across the country. Shearman had held back on this, concerned that it might sound silly.

In the third draft, the idea of humans being infected by Dalek tissue was removed and structurally much of the episode was closer to the television version. The base was now that of the arrogant billionaire Hiram C Dushesne who arrived by

helicopter with his younger wife (and former Miss World) Mary-Beth to be met by Gunther and a lawyer called Fewell (Goddard was now omitted). Hiram Dushesne was based on the character of the dastardly mogul JR Ewing from the American oil-well soap *Dallas* which had run from 1978 to 1991; a vast portrait of Hiram dominated the roof of the hangar and Hiram wanted the Metaltron to speak so it could wish him "happy birthday". Adam was no longer Dushesne's son but an employee and Mary-Beth flirted with him. Simmons' torture was now heard by the guards Briggs (now female), Wolff, Bywater and De Maggio (male), whom the Doctor and Rose confronted on hearing the screams. Hiram – the inventor of the internet – offered the Doctor a job, and Mary-Beth was about to leave her husband after 18 months of hell for Fewell, taking a share of his DigiCorp wealth with her; the divorce was her birthday present to Hiram... but he had DigiCorp (just one of his many companies) liquidated and said she is now part of his collection. Rose now only touched the Dalek to reactivate it fully; placing her hand inside the casing had been considered too frightening. The Dalek killed Simmons with its plunger



arm which then opened the cell; it then forced Adam and Rose to restore its gun in the museum before killing Wolff. Adam, Rose and the guards now fled up a spiral staircase, up which the Dalek rapidly floated. The Dalek confronted the guards in the vault defences area and came under laser fire... but then rebuilt itself. The Dalek ingested power and the internet, killing the guards but sparing Rose... for now. Gunther's team of guards engaged the Dalek in the killing zone, and the Dushesnes were reconciled in fear after confronting the Dalek. Adam showed the Doctor the Roswell spaceship in a hangar where they dealt with a Dalek mine; the Doctor used the ship's power drive as the gun he needed and returned to the TARDIS with Adam before confronting Rose and the Dalek. The Dalek creature was now revealed when its casing opened before it self-destructed ('inside is revealed a deformed, wizened little creature, held into position by metal clamps. Its tentacles, like arms, reach out to the sunlight, basking in it in wonder').

On Wednesday 17 March 2004, a Teletext article entitled *The Daleks are Back to Exterminate* indicated that there were issues between the BBC and Terry Nation's estate, but Russell T Davies was remaining positive over the outcome of negotiations.

Above:

"What ya gonna do? Sucker me to death?"

Left:

Introducing Adam Mitchell.

The following day, BBC News ran a story on the subject, with a BBC spokeswoman commenting: "We are negotiating to feature the Daleks in the new series, but no deal has yet been made." By Saturday 27 March though, there were rumours of problems with the negotiations. On Monday 29, the *Daily Mail* indicated that the BBC was in agreement over terms with the Nation estate, and the following day in the *Daily Star*, the piece *Return of the Daleks* had a BBC source comment that they "spared no expense to get the Daleks" which were being completely redesigned.

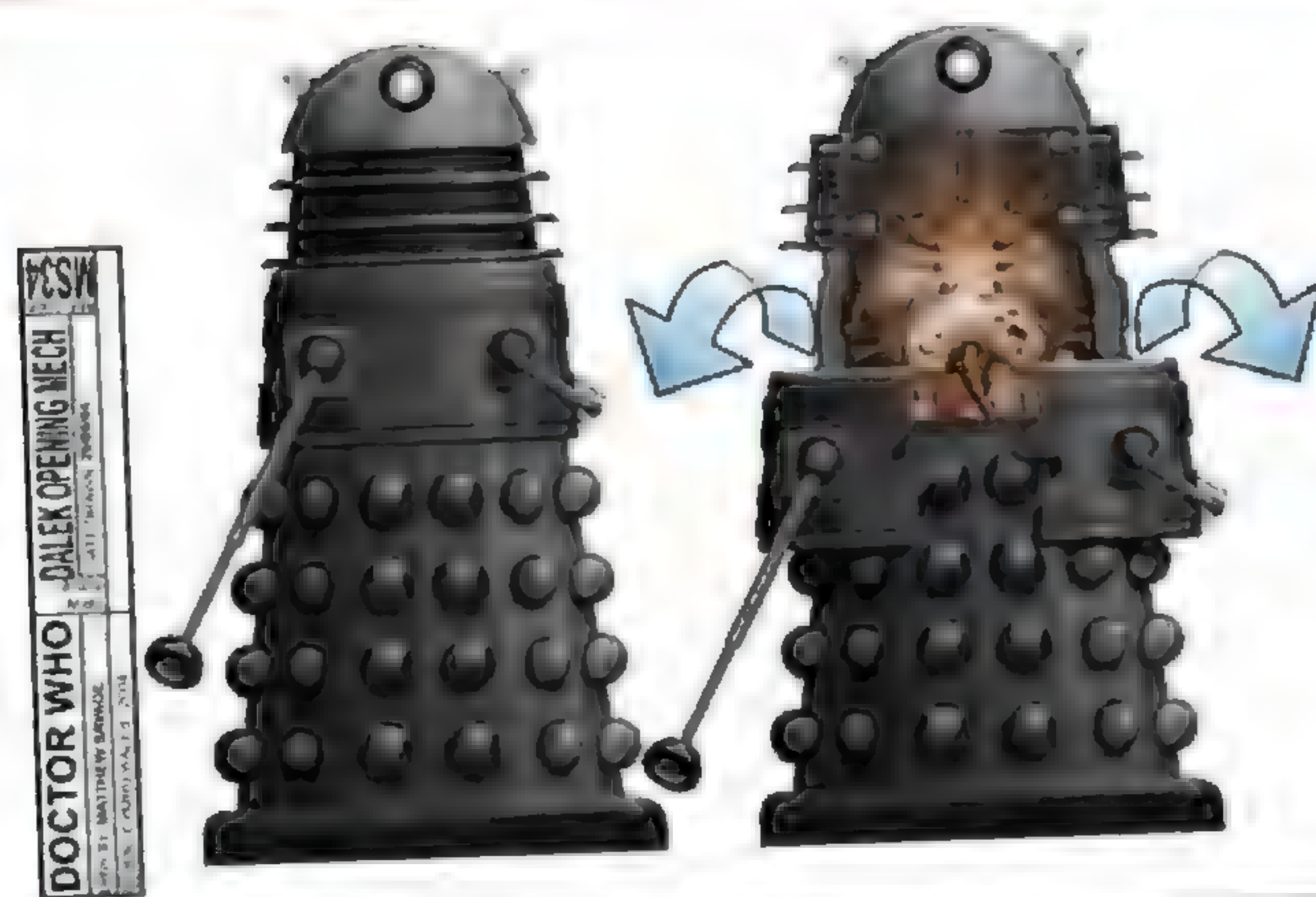
The Sun revealed that the Daleks had been voted 'the LEAST scary screen aliens of all time' on Monday 26 April... although in fact they were second only to the creature from the 1979 film *Alien*. The Daleks also came second in the 'MOST scary' poll.

There was good news in the *Daily Star* on Tuesday 4 May when it was announced that the rights issues between the BBC and the Nation estate had been resolved 'in a deal worth £250,000'; the story also claimed the new Daleks would fly and could feature in a plot to take over London.

A Dalek featured in an episode of Steven Moffat's BBC Two sitcom *Coupling*, *Nightlines*, on Monday 17 May. A few days

later on Friday 21 May, executive producer Mal Young was interviewed in the trade magazine *Broadcast* and commented that the Daleks were coming back ("Yeah, they are, and they're going to be scary. They might be a bit more sophisticated but they're still scary as f*** as far as I'm concerned!").

Executive producer Julie Gardner and Davies felt that it was taking the Dalek too long to escape from



its cell and that the threat needed to be established earlier in the adventure. The fourth draft – which arrived in mid-June 2014 – was now even closer to the shooting script with Bywater and De Maggio (now female) hearing Simmons' torture of the alien. Gunther was now female and welcomed Henry Vanstatten (a character in Russell T Davies' 2004 ITV1 comedy drama *Mine All Mine* had been called van Statten); there was now no wife character or lawyer, and Adam was now English, from the Gloucestershire Estate close to where Rose lives. The Dalek's recovery of its gun was omitted, and Rose and Adam fled from the reactivated Dalek with Bywater and De Maggio, climbing steps before reaching the killing zone and dealing with the commander's guards. Vanstatten suggested escaping in his private lift to the surface, but instead the Doctor descended to the museum vault where the Doctor and Adam encountered the Dalek mine.

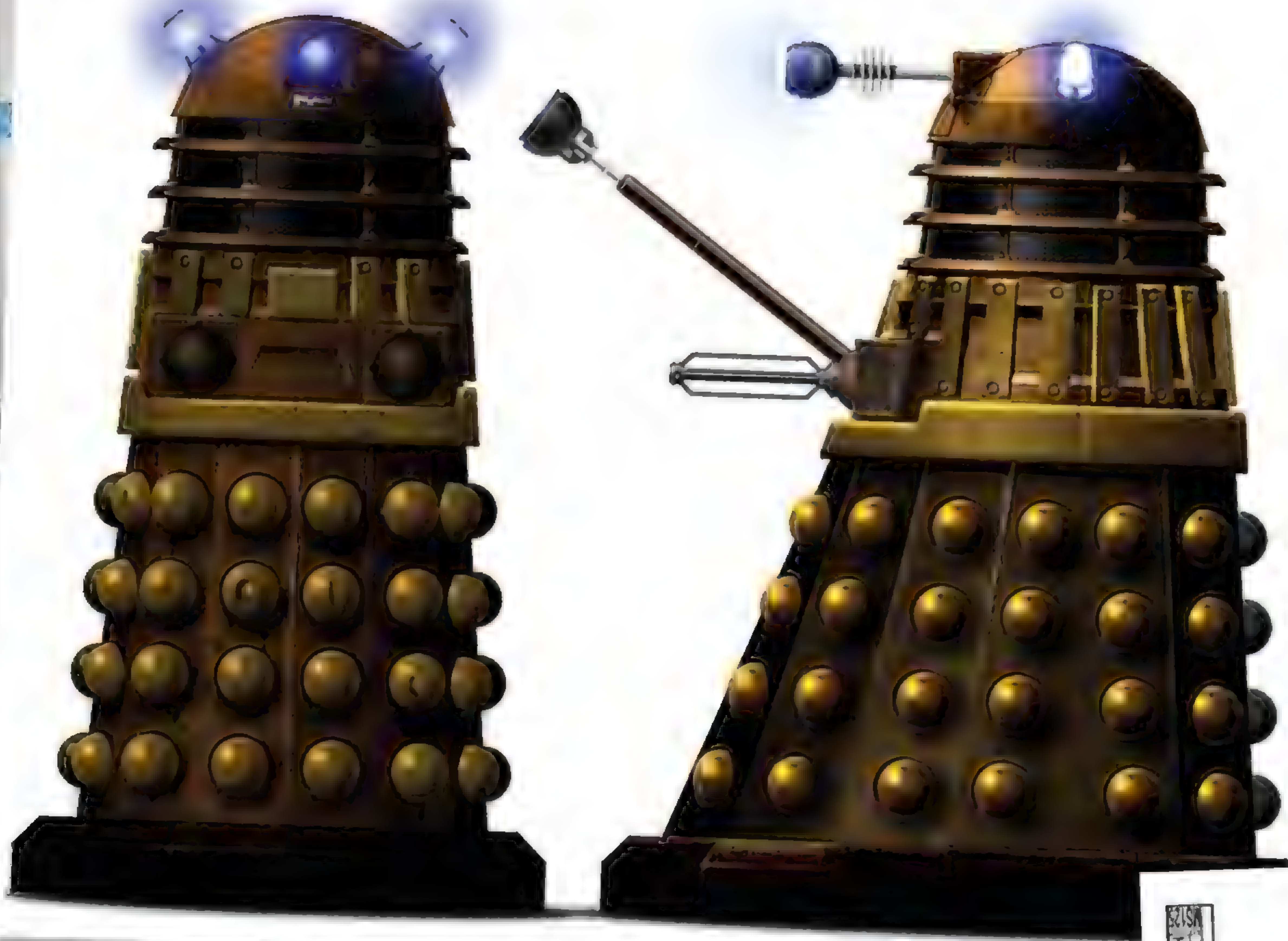
Connections: Take-away

- Early in the episode, Bywater and De Maggio are seen clearing away rubbish in preparation for van Statten's arrival. Among the rubbish is a 'Jubilee Pizza' box – a reference to Robert Shearman's

original audio drama on which *Dalek* was based.

Copper and bronze

Various cosmetic changes were made to the fifth draft in which Henry Vanstatten became a Texan and Simmons was now '40'. The Doctor now made specific reference to taking Rose to the year five billion and the Dalek pursuing Rose's party up the stairs was emphasised. Shearman had also modified the Dalek body to ensure that assailants could no longer creep up on it: 'a perfectly articulated machine – dome, midsection, base, all capable of rotating 360 degrees



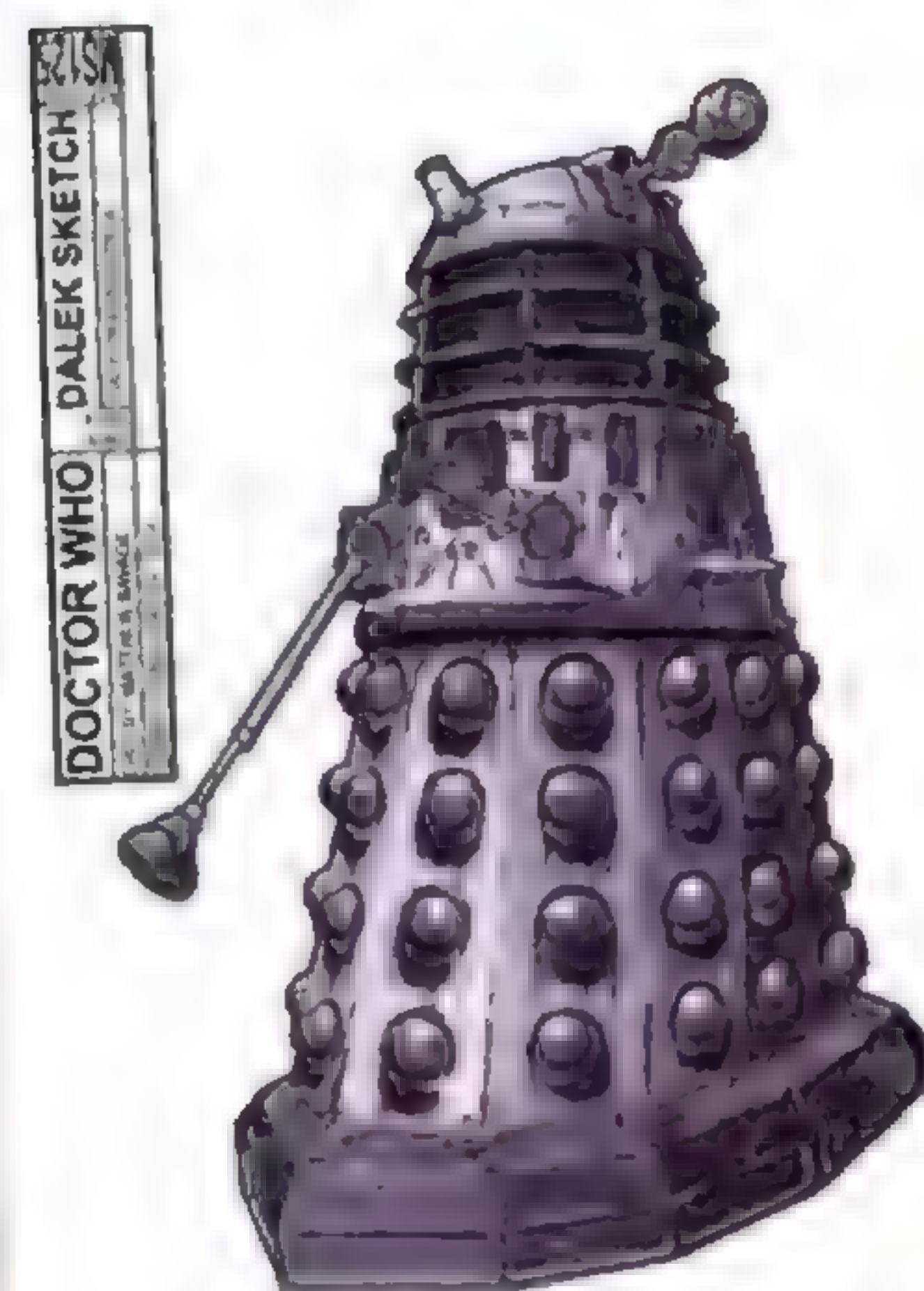
REF CODE		MS169
TITLE		DALEK ELEVATIONS
DATE DRAWN:		18/09/04
DRAWN BY:		MATTHEW SAVAGE
DATE:		2004
BY:		W.H.C.
BY:		IBC CYMRU WALES

with smooth swift action, all swivelling independently of each other... and all the time the gun, shooting one way, then the other, non-stop, not a laser bolt wasted, each one finding its target.' A helicopter departed at the end of the episode, suggesting that Henry escaped. In the final scene, the Doctor held the dome of the destroyed Dalek, throwing it aside as he entered the TARDIS.

The initial designs for the Dalek seen in the episode were undertaken by concept designer Matthew Savage working with production designer Edward Thomas. Russell T Davies did not want the classic look altered too much, and so gave him a toy Dalek based on the 1970s versions and asked him to retain the same silhouette, requesting the "most Daleky Dalek ever". Matt's main aim was to make the Dalek look more substantial, like a tank, with Davies asking for the casing to look as if it had been machined in "copper and bronze". Ed Thomas added the blue glow in the Dalek's eye, and also from under its eye to show the machine coming back to

life; blue was also suggested for the lights mounted on the dome. There would now be alien numbers beneath the eye stalk of the Dalek, a move inspired by *The Dalek Book*, a 1964 gift publication where the illustrators had erroneously believed that the numbers on paper sellotaped to the Dalek domes in rehearsal photographs for the series had been part of their design. By Monday 28 June, Matt was working on the illustrations of the opening Dalek for the conclusion of the episode.

However, despite the earlier press reports, there *were* problems in the negotiation of the rights to use the Daleks. Julie Gardner phoned the team one day and indicated that it appeared that a deal with the Nation estate's representative Tim Hancock could not be reached. The stumbling point was the level of editorial control required over the redesigned



Above:
Dalek designs.



Above:
Rose reaches
out to the
Dalek in
sympathy.

Daleks. Shearman assumed that his script would be abandoned, but Russell T Davies fought to retain the story by coming up with a new arch-enemy for the Doctor; this would be a race of Spheres containing the remains of future humanity that he had originally planned for the climax of a later series, should *Doctor Who* continue in production. Davies did a sketch of one of these meeting the Doctor the night before Shearman travelled up to Manchester to discuss the situation with him. The two writers developed the Sphere as a sadistic childlike creation which killed for pleasure.

The BBC revealed the problem on Wednesday 30 June, declaring: "After lengthy negotiations, the BBC and Terry Nation's estate have been unable to reach agreement." Davies indicated that he was "disappointed" but stated that the series would instead offer some "new and exciting monsters". This spawned various news articles and comment in papers such as *The Independent* and *The Sun*.

Rob Shearman joined fellow series writers Paul Cornell and Steven Moffat over the weekend of Friday 2 to Sunday 4 July at the Faringdon Arts Festival. On

Friday 2 July, Carolyn Quinn interviewed former Doctor Sylvester McCoy about the Daleks not being in the new series on Radio 4's *PM* programme, and a protest march about the aliens' absence from the new series was staged in Southampton.

The Sun quickly leapt into action to protect what it felt was a British television icon; a Dalek prop was taken by the paper to Times Square in New York and photographed on Sunday 4 July to form part of the article *Extioiminate in New York!* on Monday 5. Tim Hancock explained, "We accept the Daleks need modernising... All we ask is that they consult us on the designs." The next stage of *The Sun's* campaign on Tuesday 6 was *Dalek Attacks Beeb* which showed their monster at Television Centre, photographed on Monday 5.

By the time of a BBC Worldwide meeting to discuss *Doctor Who* on Tuesday 6 July, the episode had been retitled *The Sphere* and the Spheres were listed as one of the main enemies on the series which would feature in both this episode and the final two-part story of the series, currently known as *Game Show World*. The Spheres

were described as ‘the Doctor’s arch-enemy and his worst nightmare. They are lethal, impenetrable, infinitely adaptable spheres, their armour concealing some sort of living creature. Which no one has ever seen. A legend from the ends of time, these are the creatures that had wiped out countless species and civilisations; including the Time Lords.’

Meanwhile, the tabloid campaign continued in *The Sun*. *Bush Backs Daleks* on Wednesday 7 reported on a comment elicited from a White House spokesman the previous day: “I’m sure many Americans would be sad to see them exterminated.” Raymond Cusick, who had designed the Daleks when on staff as a designer in 1963, added his voice to the protest on Thursday 8 when *The Sun* ran the item *Don’t let the BBC exterminate my evil pepperpots*.

With the Daleks no longer available, Shearman set about revising his script for the Spheres and did so under the humorous title *Absence of the Daleks*. This sixth draft opened in the exhibit room where the TARDIS materialised and the Doctor and Rose were gassed after triggering an alarm. Brought before Henry

Vanstatten, the pair were now x-rayed; this revealed the Doctor’s two hearts and his alien nature. The Doctor was taken to meet Henry’s captive alien: ‘a metal Sphere. Somewhat larger than a man’s head, gleaming metal. It’s seen better days – it’s cracked, bent out of shape. Dozens of electrical wires run inside its case. As the Doctor watches in fascinated horror, it twitches...’ The chained Sphere recognised the Doctor as “the last of the Time Lords. The one that ran away.” Although the basic sense of the Sphere’s involvement in the Time War remained the same as had been the case with the Dalek, its dialogue was significantly changed to make it sound like a child.

The Sphere

With the Dalek omitted, it was felt that the other characters needed to be built up. Consequently, Vanstatten now tortured the Doctor and prepared to experiment on him as an alien in his collection. When talking to Rose, the Sphere said, “I was taken from my parents newly born. I’ve never had a name... What have I ever done to them? They fear me. You’re not afraid of me, are you, Rose?” When Rose touched the Sphere and gave it the genetic material to regain full power, the hovering Sphere broke free and killed Simmons by attaching itself to his face, its liquid metal enveloping his head as it giggled, “Let’s have fun.” Rotating at speed with its own built-in chainsaw, the Sphere cut its way out of the cell and fired on the guards in the armoury with laser bolts from a metal spine revealed when the top and bottom of the globe disengaged. Addressing the Doctor after the massacre in the killing zone, the Sphere said, “I see now how shallow my existence is. The pleasures of macramé and pressing wild

Left:
Unbeknown
to the Doctor,
he is about to
meet his
arch-enemy.



flowers so long denied to me... Thing is, though, with killing, I never get bored of it. Can do it in so many different ways! Can't wait to see what I come up with for your death, but I'm sure we'll have fun." The Sphere also told the Doctor that Rose was "the woman you love". Henry went down to the museum to reroute the power to seal the vault but was killed by the Sphere. At the corridor bulkhead, the Sphere said, "Shall I show you inside, Rose?" Its metal peeled back like an eyelid to reveal 'an enormous eye. The pupil a furious red/black, the iris constantly shifting colour, insane. Ugly veined streaks. Metal clamps seem to hold the eye tightly in place with pincers.' Rose punched the eye and it was sent reeling as the Doctor arrived with his gun which melts the Sphere into a pool of liquid metal. Before the TARDIS departed, Adam commented that Vanstatten had gone missing; the last shot depicted Henry's corpse as an exhibit in his own museum.

Shearman met Davies to discuss the episode on Tuesday 13 July following the previous day's first readthrough for the series. Meanwhile, Julie Gardner continued negotiations with the Nation estate. Shearman was relieved when after

Below:
Bywater and
De Maggio
increase
the security.



a few weeks he received a phone call from Gardner to say that the disagreement had been resolved and that he could now revise his script to reinsert the lone Dalek. The idea of the mysterious Spheres was shelved for possible future use, and ultimately revived by Davies as the Toclafane which appeared in *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56].

On Wednesday 4 August, the BBC Press Office was able to confirm that an agreement over the use of the Daleks had been made with quotes from Tim Hancock and Mal Young about the resolution. This generated considerable media coverage on Tuesday 5 with Daleks on the front pages of *The Times* and *The Daily Telegraph*, and *The Sun* declaring that *All Resistance Has Been Exterminated* as two 'Page 3 beauties' cuddled their gold Dalek to celebrate the success of its campaign. Comedian Mitch Benn offered a song about the return of the Daleks in the edition of Radio 4's topical sketch programme *The Now Show* on Friday 6 August.

Media rumours

Media interest in the Daleks continued the following week when 77-year-old actor John Scott Martin, who had been a Dalek operator since 1965, told BBC News on Monday 9 August, "I would happily run around as a Dalek again." At the same time, media rumours circulated in papers like *The Sun* that the Daleks could now have legs; the paper's cartoonist Bill Caldwell offered an image of a line of Dalek can-can dancers performing before an audience of BBC executives.

By the end of August, Shearman was working on draft 7 of his script; he felt that the structural changes forced by the inclusion of the Sphere had strengthened



the narrative and retained these as he replaced the Sphere with the Dalek as in the fifth draft. The Doctor and Rose were no longer gassed in the museum and the x-ray sequence was deleted (although the Doctor's torture was retained). Talking with Adam about life in 2014, Rose learnt that Harriet Jones – seen in *Aliens of London/World War Three* – was now the Prime Minister; she went to Adam's workshop to watch “five hundred British channels... most of it's repeats”. The Dalek described Rose to the Doctor as “the woman who loves you”. Henry no longer died, the Dalek mines were not reintroduced, and the script again ended with the Doctor dropping the Dalek dome in the museum.

The director on Block 3 – which would encompass the production of *Dalek*, *The Long Game* and *Father's Day* [2005 – see pages 100 & 132] – was Joe Ahearne, a writer/director who had worked on the acclaimed BBC Two drama *This Life* and also created his own vampire thriller serial *Ultraviolet* for Channel 4; this had been much admired by Davies. Ahearne had also worked on BBC One's fantasy adventure *Strange* and was booked for *Doctor Who* by early September to start work as soon as he had finished the BBC/Discovery drama-documentary co-production *Walking with Spacemen* (latterly retitled *Space Odyssey: Voyage to the Planets* when screened in November 2004). Ahearne had enjoyed watching *Doctor Who* in the

1970s, and was delighted to be directing the Daleks; as part of his preparation he viewed *Resurrection of the Daleks* [1984 – see Volume 39] and parts of *Remembrance of the Daleks*. At an early juncture *The Long Game* was dropped from the block and would later form a separate production block of its own.

General adjustments and trims were made to the eighth draft of the script. Gunther now commented that all exhibits were electronically tagged and the Dalek's warnings to Rose that it will kill her were dropped. Adam (who comes from Peckham in this draft) now said that Vanstatten was to have the vaults filled with concrete and the underground base was specified as being close to Salt Lake City.

Dalek prop construction

In the ninth draft, the Cyberman head was added to the opening museum scene (a suggestion of Julie Gardner's). Henry Vanstatten was now in his 'early 40s' rather than his '50s' and Gunther had become a female character, again named Goddard ('a severe-looking American woman'). Prior to this, Adam had acquired the latest item for Henry's collection in Amsterdam and the Doctor's rant against Henry (who now owned rather than created the internet) during his torture was reduced. The weapon which the Doctor used against the Dalek had also previously been the power drive of a spaceship, but this reference was now omitted.

In charge of the Dalek prop construction, Russell T Davies wanted Mike Tucker, a visual effects assistant on *Remembrance of the Daleks* who was extremely familiar with the series and who

Connections: Rose's age

▶ As stated by the Doctor in *The Unquiet Dead* [2005 – see Volume 48], Rose was 19; Rose comments that she would be 26 in 2012, seven years in her own future.



Left: Billionaire Henry van Statten likes to get his own way.

DALEK

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was now head of the BBC Model Unit. Work on the prop began with a meeting at the BBC Model Unit in West Acton in September 2004; this involved Tucker, Davies, Julie Gardner, Edward Thomas and concept artist Bryan Hitch. An early thought of making the Dalek a radio-controlled prop was dropped when Tucker felt that it was best to have an operator inside to take direction, demonstrating with a radio-controlled *Remembrance of the Daleks*-style Dalek made by team member Scott Wayland. When it was suggested that moulds from the Daleks made for *Revelation of the Daleks* and *Remembrance of the Daleks* in the 1980s could be used, Davies indicated that he preferred the look of the 1960s Daleks, adding that imagery from 1960s comic strip, gift book and movie depictions of the creatures could also be drawn upon. The team had only limited time to create two-and-a-half Daleks (one damaged, one pristine and one opened) before recording commenced in late October. Two bases were needed for the Dalek, and these were taken from moulds of two Daleks owned by

convention organiser Andrew Beech and made by Dave Brian and Steve Allen. Scott Wayland, Nick Kool and Melvyn Friend worked on these. To save on costs, although two bases were made, the top half of the Dalek was the same on the clean and dirty props. The mesh around the neck section was made from some anti-slip matting which Tucker had seen at a swimming pool. The finish on the Daleks was achieved by spraying them with a mixture of copper and bronze metallic paints mixed by Colorite.

The open version of the Dalek housed a mutant made in silicone by Millennium FX. Neill Gorton's team did not study old episodes in their design but worked from the scripts and a drawing from Davies of an octopus with a big eye; they developed this as a shrivelled face with one wasted eye and a sealed-over mouth. This prop was then placed in Mike Tucker's specially built open Dalek section assembled by the Model Unit using equipment discarded by the BBC Outside Broadcast team.

Van Statten

The tenth draft of the script was partly a 'polish' undertaken by Davies. The TARDIS was now drawn off course to the museum (an element requested by Mal Young to reduce the coincidence of the Doctor's arrival) and the year was redefined as 2012. The action began on Night 7 and ran through to Day 8 as the Dalek saw the sunlight. Various changes to action and dialogue were made, although the basic narrative remained the same. Vanstatten, the owner of Telecorp, was now van Statten and had a line in terrible jokes; Polkowski was added along with the idea of the memory wipe. Van Statten was now able to get the alien instrument to play and Simmons was now 'American, 30,

Opposite:
The Dalek
prop under
construction.



heartless'. The reference to *Buffy the Vampire Slayer* was deleted and more military jargon was added for the guards. The killing zone became the cargo bay and Rose now told the Doctor that she wouldn't have missed travelling with him for the world. The final confrontation took place in the hangar where the Dalek shot the portrait of van Statten; Rose was appalled at what the Doctor had become when he threatened the Dalek and could not give the order to the Dalek to destroy itself. Goddard now took over from van Statten at the end of the story, and Adam was shocked on entering the TARDIS. The reference to 'Bad Wolf' had also now been added in a move which Davies felt was unsubtle.

During work on the Dalek, Joe Ahearne visited and indicated that he wanted the eye to look real with a real camera and lens fitted inside it; he also asked for the blue ears to be made transparent as it looked too much like a police car. Minor changes were made to the eleventh draft of the script; the Doctor's comments about the Dalek being "the ultimate in racial cleansing" were cut and Rose again ordered the Dalek to destroy itself.

On Saturday 18 September, the *Daily Mirror* ran the article *Exterminated* in which it reported that a single Dalek

would feature in 'the eighth instalment' as 'a bit of antique who has survived on a space station where he is killing off the crew one by one'. The paper also claimed that this would be the last time the original-style Daleks would be seen as for the final episode of the series they had been reimagined as being 'a bit like spiders'. On Thursday 23 September, *The Sun* ran a story claiming that the



Daleks would not be saying "exterminate" in the new series; in this, Tim Hancock commented that the Daleks would be appearing in three episodes of the new run.

An early recce for locations on Block 3 was held on Saturday 2 October, and Rob Shearman attended the fan event *Doctor Who* and the Daleks III in Liverpool on Sunday 3. On Thursday 7 October, *The Sun* revealed that the part of 'a mysterious character called Adam' would be played by Bruno Langley who had been appearing as Todd Grimshaw in ITV's soap *Coronation Street* since 2001 and had recently left the series. "No one is sure yet if Adam is good or bad," said a 'BBC insider'. Langley's appearance was also covered by BBC Children's *Newsround*. He had auditioned for the part of Adam at the same time as he was doing his exit interviews from the soap. He was not overly familiar with *Doctor Who* but had previously been cast by casting director Andy Pryor in *Linda Green* on which he had worked with Christopher Eccleston.

The shooting script, now entitled *Dalek* (a title suggested by Julie Gardner), was dated Monday 11 October 2004. In this,

Connections: Little Lord Fauntleroy

► Van Statten sarcastically refers to Adam as "Little Lord Fauntleroy" after the 1886 novel by Frances Hodgson Burnett, in which a poor young New York boy inherits the title

of Lord Fauntleroy and a vast estate in England.





the idea of a huge portrait of van Statten on the hanger roof was dropped, and material with Bywater worrying about being fired was omitted. The Dalek was now defined as falling to Earth in the Ascension Islands and the Doctor confirmed that he destroyed Skaro. The Doctor's comments on *Buffy the Vampire Slayer* were reinstated as was his comment on "racial cleansing", and the Dalek's desire to see sunlight was added. There were oblique references made by the Doctor to Davros, the Daleks' creator introduced in *Genesis of the Daleks*, although the character was not named.

On Saturday 16 October, Rob Shearman attended the Who Bash 2004 event held in Toronto in Canada. The readthrough for *Dalek* and *Father's Day* was held at the Millennium Stadium in Cardiff on Monday 18 October; however, this was delayed for several hours when pick-up material for *Rose* with Christopher Eccleston and Billie Piper overran on location. Christopher Eccleston was very taken with the script and had discussions with Rob Shearman in a separate room to learn how to play the psychology of the confrontation scenes

between Time Lord and Dalek. Eccleston and Piper very much enjoyed working with Joe Ahearne.

Of the guest cast, Henry van Statten was played by New Orleans-born Corey Johnson who had featured in *Saving Private Ryan* and *The Mummy*, while Goddard was played by Anna-Louise Plowman who originally came from New Zealand and had appeared in *Stargate SG-1*. Canadian Nigel Whitmey appeared as Simmons having featured in series such as *Streetwise*, *Where the Heart Is* and *Casualty*. Florida-born John Schwab was cast as Bywater.

Left:

Henry van Statten (played by Corey Johnson) and Diana Goddard (played by Anna-Louise Plowman).

Dalek voices

The Dalek would be brought to life by voice artiste Nicholas Briggs (whose Dalek voices in Big Finish's *Doctor Who* audio dramas had impressed the team) and actor/director Barnaby Edwards (who had been a Dalek operator in the 1993 BBC1 documentary *Doctor Who: 30 Years in the TARDIS*) who had been recommended by Nick Briggs and Mike Tucker. Nick Briggs brought his ring modulator to the readthrough to demonstrate the Dalek voices properly to the cast and crew rather than having the dialogue sound silly in normal tones.

Minor script alterations were made on Tuesday 19 October when the cargo bay was changed to a weapons testing area, and Rose telling the Dalek that its old instructions had gone was deleted. Following another location recce on Wednesday 20 October, *Dalek* was the first into production on Block 3. Over the weekend before recording began, Billie Piper was in London and spent a couple of evenings out with her estranged husband Chris Evans; this was reported by the *Daily Mirror* on Monday 25 October as signalling a possible reconciliation. ■

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Production

'EVERYONE WAS FASCINATED BY THE
DALEK AND WANTED TO TOUCH IT.'

Recording began on Monday 25 October in an unused area of the National Museum of Wales in Cardiff where the exhibit room was situated; work was scheduled for 8am to 7pm which was the standard time for most of the shoot. This was the first day that Bruno Langley, who played Adam, was involved with recording. The glass cases housed props such as a Slitheen arm and also a Cyberman head modelled on

those seen in *Revenge of the Cybermen* [1975 – see Volume 23]. From 11am, a rehearsal with the Dalek was conducted at the Millennium Stadium which would be the main venue for the recording of the story. This rehearsal with the new Dalek prop was covered by a crew from *Doctor Who Confidential*. Inside the Dalek (which had been designed to be a bit more spacious than some of those in the old episodes), Barnaby wore a black stocking, goggles and earmuffs to hide his features behind

the mesh; the radio-controlled head of the prop was operated by Mike Tucker or Colin Newman. It had originally been planned to have Nick Briggs operate the device to make the lights flash, but this interfered with his ring modulator and instead this task was undertaken by Melvyn Friend. Meanwhile, John Schwab, Corey Johnson and Nigel Whitmey all had haircuts for their appearance in the story at 4pm.

Work at the Millennium Stadium on Westgate Street in Cardiff began on Tuesday 26 October and focused on the scenes outside the Dalek cell which had been constructed in the Broadcast Suite on Level 2. Although Barnaby Edwards and Nick Briggs were called in on this day,

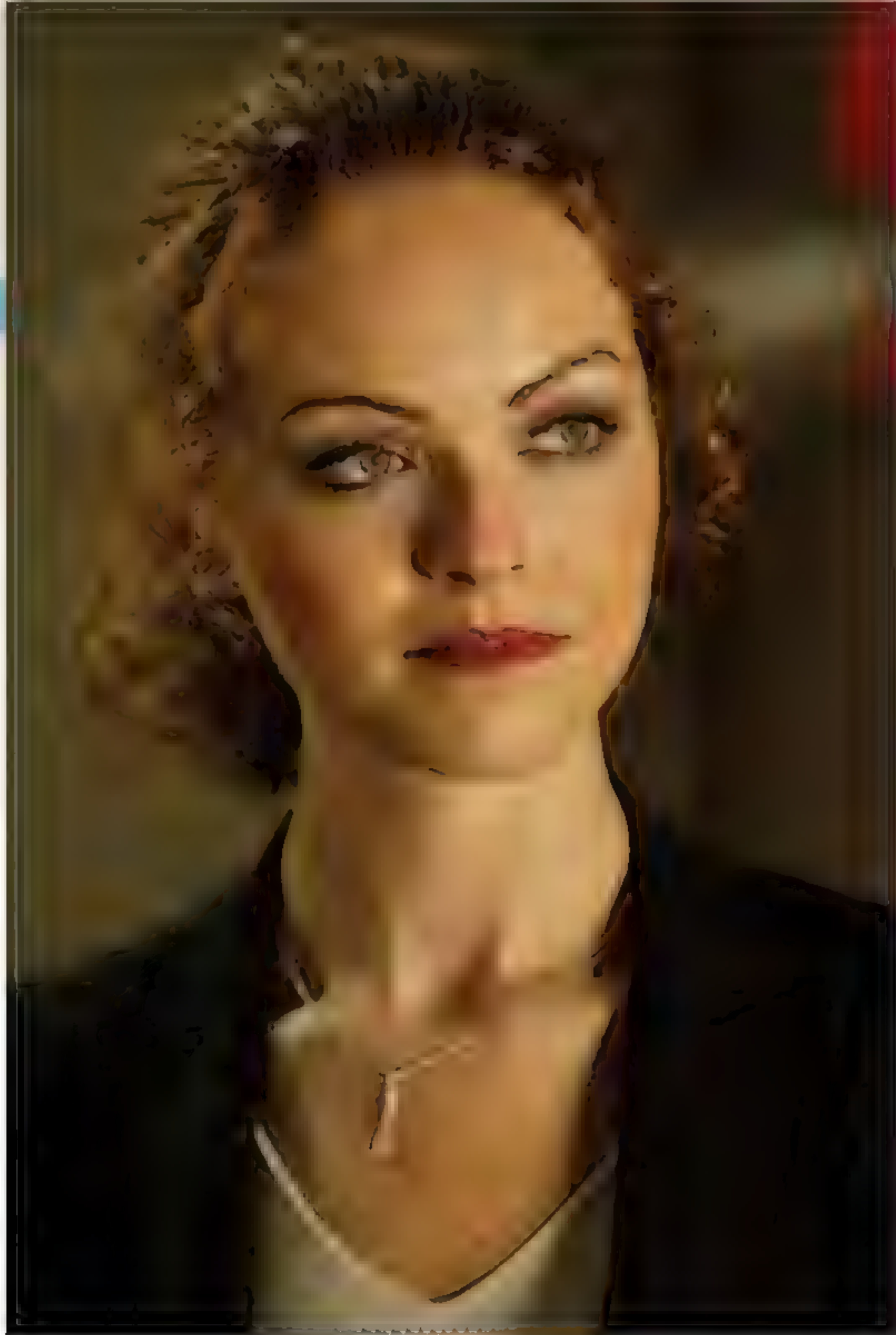
they were purely engaged in rehearsals. The only scene recorded in the Dalek cell was a Dalek's point-of-view shot showing Simmons with his drill; such shots were achieved using a lipstick camera. Present on the set during the day were Worldwide press officer Amy Castle, Wendy Forbes from CBC Communications, a journalist from the *Sydney Herald* and the editor of the Canadian *TV Times*.

Wednesday 27 October saw the first recording with the wrecked Dalek casing in the Dalek cell and covered the Doctor/Dalek scenes; consequently Piper was not required for recording. For his vocal performance, Nick Briggs attempted to adopt the same tone as Peter Hawkins, one

Below:

Christopher Eccleston gives an interview to *Blue Peter's* Matt Baker.





of the original Dalek voice artistes in 1963. The day was attended by both Ben Cook from *Doctor Who Magazine* and a team from the science-fiction magazine *SFX*; everyone present was fascinated by the Dalek and wanted to touch it... to the extent that the prop became covered in fingerprints and a notice reading 'Please do not touch the Dalek' had to be placed on it.

On Thursday 28, Any Effects provided the prop chains and cables which snapped as the Dalek broke its bonds as the scenes of Rose bringing the Dalek fully back to life and its break-out from the cell into the area beyond was recorded. Billie Piper had little experience of the Daleks before and giggled a lot when she saw it. Recording had started with the Dalek in a distressed state; the weathered look of the upper casing was created with water-soluble paints from the Early Learning Centre which could easily be sponged off.

Friday 29 saw the crew working on Level 2 to record the examination room scene where van Statten's lasers bit into the Doctor. The corridor by the Broadcast Suite was then used for the early scenes of Polkowski being fired, and Henry having his memory wiped. It had then been hoped to record a scene of Rose and

Adam running which had to be dropped, and instead production moved to the Dragon's Mouth area of the stadium to do some shots of the killing zone area where the Dalek massacred van Statten's forces, covering wide shots and plate shots needed for CGI. The regenerated Dalek prop was also used for the first time, and stuntmen Derek Lea and Stuart Clark worked on these scenes as a couple of guards. Piper recorded some of her BBC Worldwide video diary during the day, showing Barnaby operating the Dalek.

Left:
Don't mess
with Diana
Goddard.

Flying Dalek

Quick, get behind the sofa... here come the flying Daleks by Tom Morgan appeared in the *Daily Express* on Saturday 30 October; this and a similar item in the *Daily Mirror* (*Levitate...*

Exterminate by Geoffrey Lakeman) were based on a leaked storyboard image of a flying Dalek. In the *Daily Mail's* piece *Cameos by Doctors out*, Russell T Davies explained of the new series: "I toyed with the idea of giving [previous Doctors] Tom [Baker] and Colin [Baker] cheeky little cameo roles as a bit of fun...

I thought if they appeared it would distract viewers and affect the freshness of the new series." Over in the Millennium Stadium that day, work included scenes at the corridor where the Dalek revealed its true form and self-destructed, and also the bulkhead which had been erected by the BBC crew from Thursday 28 for when Rose was trapped and talked to the Doctor. It had also been hoped to catch up with the corridor scene of

Connections: Roswell

▶ The Doctor spots the milometer from the Roswell spaceship, a craft which supposedly crashed near the city in New Mexico in summer 1947 and was believed by some subsequently to be the source of a cover-up by the United States Air Force. In fact, the object was a surveillance balloon.



'THE HEADLINE 'QUICK, GET BEHIND THE
SOFA... HERE COME THE FLYING
DALEKS' APPEARED IN THE
DAILY EXPRESS.'



Rose and Adam deferred from Friday, but again this was postponed. Production on this day was covered by Adam Page and his team from *Doctor Who Confidential* and focused on the use of the Dalek creature within the casing which had been created by Millennium Effects. Because the floor was uneven, the Dalek had to be mounted on a camera dolly; this now made it too tall for an eye line with Billie Piper, so the actress went to her trailer to find some high-heeled shoes to wear.

Left:
"Elevate."

The crew was warned to wear appropriate footwear on Monday 1 November when recording included the use of the sprinkler system provided by Any Effects. This covered the bulk of the killing zone sequence at the Dragon's Mouth, and did not require Christopher Eccleston to be present. The crew was visited by director Dermot Canterbury of *Blue Peter* to arrange a location visit for a crew later in the week. Firearms were also used on this day, and the sound of gunfire at the stadium caused members of the public to call the police, concerned that this might be a terrorist attack. The same day in London, a BBC Worldwide postcard of the series featuring Eccleston, Piper and the TARDIS was circulated at a brand licensing event.

Massacre

The first photo of the new Dalek leaked from the set appeared in *The Sun* on Tuesday 2 under the title *Puff Dalek* while the local *Western Mail* reported on the calls to the police. Recording on Level 2 of the Millennium Stadium that day began with the Dalek regenerating itself using a console rigged by Any Effects, followed by the scenes in the corridor outside where the guards were massacred; stuntman Neil Finnigan



Pointing the finger of blame.

and Tony Lucken played guards in this sequence and the much deferred Rose/Adam scene was completed. The crew moved to the stairwell on Level 5 at the north-west corner of the stadium for the scenes on Level 49. Present on the set on this day were Russell T Davies and Robert Shearman, rights executive James Dundas and Tim Hancock, *Doctor Who Magazine* editor Clayton Hickman, and James Goss from the BBCi *Doctor Who* website. Billie Piper also took the chance to record more of her video diary with help from Bruno Langley and her younger sisters.

Wednesday 3 November saw work covered by the team from *Blue Peter*, with Matt Baker interviewing Bruno Langley and Russell T Davies, recording some material with the Dalek and its operators, and then chatting to Christopher Eccleston (who had rejoined the team that day) and Piper during the afternoon back at Unit Q2 in Newport. Scenes covered Rose and Adam believing themselves to be safe on the staircase, the Doctor running along a corridor, and the completion of the Dalek self-destruct scene, focusing on the Doctor's dialogue. It had been planned to


record the scene of the Dalek struggling with its emotions in the lift at Quantum Electronics on Imperial Way in Newport, but the schedule was altered and this material was relocated to studio.

Van Statten's executive office

Work resumed at Unit Q2 on Thursday 4 November where the lift sequences were recorded in a rather cramped set. Van Statten's executive office set had been constructed at Unit Q2, with screens playing back material from the Millennium Stadium shoot and a painting of van Statten based on Polish artist Tamara de Lempicka's 1928 Art Deco oil painting *Portrait of a Man or Mr Tadeusz de Lempicki*. Early scenes in van Statten's office were recorded. This material was continued through Friday 5 November which meant that Billie Piper was not required. On Friday 5, Claire Jones and Luke Surrey of BBCi attended the studio to record some video diaries with production runner Anna Evans and camera operator Anna James, along with James Goss and Clayton Hickman.

After the weekend, on Monday 8 November, recording on the executive

office set was attended by Adam Page and his crew from *Doctor Who Confidential* again. Joe Ahearne, Nick Briggs, Barnaby Edwards, Corey Johnson and first assistant director Gareth Williams were interviewed about the episode at the studio on Monday 8 November. With this work complete, recording then concentrated on *Father's Day* and pick-ups for earlier episodes from Block 1 for the next couple of weeks.

Production on *Dalek* resumed after work on *Father's Day* on Tuesday 23 November at Unit Q2 to record a close-up of Rose against the bulkhead, and then record the three scenes set in Adam's workshop (a redress of Clive's shed from *Rose*), with Bruno Langley – who was now suffering from a cold – rejoining the cast. Wednesday 24 was spent on pick-ups for *Aliens of London*, and then on Friday 26 November Joe Ahearne performed a number of cutaway shots for *Dalek* between 8am and 6pm at Unit Q2. After some location work during the morning on *Father's Day*, the Q2 inserts included bullet hits recorded against a black background, a fire alarm and sparks in the killing zone, and the roof explosion for the corridor scene. 

PRODUCTION

Mon 25 Oct 04 National Museum of Wales, Museum Place, Cardiff (Exhibit Room)

Tue 26 Oct 04 Millennium Stadium, Westgate Street, Cardiff: Broadcast Suite, Level 2 (Outside the Dalek Cell/Dalek Cell)

Wed 27 Oct 04 Millennium Stadium: Broadcast Suite, Level 2 (Dalek Cell)

Thu 28 Oct 04 Millennium Stadium: Broadcast Suite, Level 2 (Dalek Cell/Outside the Dalek Cell)

Fri 29 Oct 04 Millennium Stadium: Broadcast Suite, Level 2 (Examination Room); Corridor Outside Broadcast Suite (Corridor); Dragon's Mouth (Killing Zone)

Sat 30 Oct 04 Millennium Stadium: Dragon's Mouth (Corridor/Bulkhead)

Mon 01 Nov 04 Millennium Stadium: Dragon's Mouth (Killing Zone)

Tue 02 Nov 04 Millennium Stadium: Broadcast Suite, Level 2 (Outside the Dalek Cell); Corridor Outside Broadcast Suite (Vault Corridor/Corridor); North West Level 5 (Stairwell - Level 49)

Wed 03 Nov 04 Millennium Stadium: North-West Level 5 (Stairwell); Dragon's Mouth (Corridor)

Thu 04 Nov 04 Unit Q2: Lift/Van Statten's Executive Office

Fri 05 Nov 04 Unit Q2: Van Statten's Executive Office

Mon 08 Nov 04 Unit Q2: Van Statten's Executive Office

Thu 23 Nov 04 Unit Q2: Bulkhead; Adam's Workshop

Fri 26 Nov 04 Unit Q2 (Insert Shots: Dalek Cell/Killing Zone/Corridor)



Post-production

Above:
"What are you
looking at?"

Various cuts were made to the programme. After the voice announcing the arrival of Bad Wolf One, there was a scene of Bywater running into the anteroom outside the cell where De Maggio was desperately attempting to tidy. "It's the boss! Surprise visit!" exclaimed Bywater. "I know, I saw it," replied De Maggio, "He's diverted from LAX - God, we're in trouble!" Bywater stabbed an intercom and said, "Simmons! He's back! I don't care what you have to do, get that creature talking!" Inside the cell, Simmons replied, "You can tell our

esteemed employer that the art of getting an alien entity to communicate with the human race is a slow, and delicate, and infinitely subtle process." Pulling his radiation hood down he turned with his drill in hand and exclaimed to his captive, "Talk, you sucker!" After Simmons told Goddard that he had got the creature screaming, he continued his drilling and commented to the alien, "This hurts me just as much as it hurts you... Okay, that's a lie. *Talk!*"

Looking at the metal artefact he had found for van Statten, Adam originally added, "I think it's part of a spaceship

engine." "And it's unique, isn't it?" asked his boss, "The only one in the world?" Van Statten originally told the Doctor that they were hidden away "underneath the salt deserts of Utah". After Rose voiced her displeasure at being called "she", she continued, "You didn't give us an answer, who are you?"

Scavenging

When Rose saw Simmons torturing the Dalek on the screen in Adam's workshop, she remarked, "You sit and watch *that*?" "No," replied the young man, "I don't know what they're doing. It's nothing to do with me." In the lift sequence, when Goddard said that the Dalek came from the sky like a meteorite, she added, "No ship, just the Dalek itself." After she noted that the Dalek must have gone insane, the Doctor replied, "It's stronger than that." "It was taken by the military and hidden away, until certain interested parties... acquired it," continued Goddard. At the end of the scene, van Statten originally noted of the Doctor, "Which makes you unique."



Above:
Dalek in chains.

In the examination room scene, when the Doctor accused van Statten of scavenging, the rich man replied, "How d'you think I built all this? My own intelligence aside, of course." After remarking that the Dalek was honest and just wanted to survive, he told van Statten, "While you just pervert things."

When Adam arrived outside the Dalek's cell, Simmons mocked his English accent, "Special clearance from Mr van Statten! Oh I say!" In the cell, when Rose moved towards the prisoner, Adam reminded her of his warning, "Rose, I said don't..." "It's an alien," said Rose, "And I know a lot more about aliens than you do." When the Dalek said it would die alone, Rose told it, "I'm sorry." As the Dalek became fully active again, Adam called to the guards, "Um. 'Scuse me. Hello? Um, help? I think something might have gone a little bit wrong..." When Simmons entered and saw the Dalek alive, he grinned, "Ohh, at last! Come alive, have you? Now watch it there, you with your egg whisk and sink plunger, oh that's scary, look at me shaking! Oh baby, don't tell me, after all this time, are

Left:
Armed and dangerous.



you finally ready to talk?" Lifting his drill he continued, "Well, that's tough, cos I haven't finished with the screaming!"

As the Dalek rebuilt itself in the anteroom, Bywater reported, "Abandoning the cage, sir!" Hearing from Goddard that the Dalek would have to go through the cargo bay, the Doctor ruminated, "It's strong, but it's not invulnerable. If we get enough guns, attack in force..." "Mr van Statten's got the equivalent of a small private army," said Goddard. "Small's no good," replied the Doctor.

When the Doctor spoke to the Dalek about its downloading of the internet, he chided it on what it had found, "Lots of naked bodies and people arguing about the revival of *Buffy*, did that help? Did you go in the chatrooms? Find a date? Gonna hook up with a coffee machine?" "I searched for my species," replied the Dalek. After the Dalek asked where it should get its orders from, the Doctor remarked, "So much for intelligence." When the Dalek asked the Doctor what it should do, the Doctor replied

Below:
Rose braces
herself to be
exterminated.



incredulously: "You're asking me?" "You have... intelligence," remarked the Dalek.

As Rose and the Dalek appeared on the screen in the executive office and the Doctor said he thought his friend was dead, the teenager replied, "Day's not over yet..." "Rose Tyler..." began the Doctor. When the Dalek entered the office from the lift, van Statten said, "Do something Goddard, you're supposed to protect me!" In the climactic scene when the Dalek talked of ideas and darkness, it told Rose, "You contaminated me."

The Mill

Library material of a helicopter was used to indicate van Statten's arrival at the start of the episode. CGI work at The Mill was underway through to January; this included painting out the four operators of the Dalek mutant puppet, wide shots of the museum, the skeletal effect of Dalek extermination, all the shots of the hovering and rotating Dalek, and various lighting effects.

Phil Collinson viewed an online edit of *Dalek* at The Mill on Thursday 3 February. *Doctor Who Confidential* attended the recording of the choir part of Murray Gold's score for the episode at Air Studios in London on Saturday 12 February 2005, the same day as they recorded an interview with former *Doctor Who* companion Louise Jameson who had played Leela in 1976/7. The lyrics for the Dalek choral cues performed by the Crouch End Community Church choir included, "Oh, mah koreh?"; Hebrew for, "Oh, what is happening?"

Further material for the CGI effects was recorded at The Mill on Monday 28 February, while Rob Shearman was interviewed the following day and further interview material was recorded on Monday 14 March. ■

'CGI WORK AT THE MILL INCLUDED
THE SKELETAL EFFECT OF DALEK
EXTERMINATION.'

Publicity

» In the lead-up to the launch of the series, the *Daily Star* insisted that the Daleks could now change into 'spider-like monsters' in Peter Dyke's article *Now All-Out Dalek War* on Sunday 27 March. John Beyer, the chairman of Mediawatch-UK, branded the BBC as "irresponsible" regarding the episode as reported by the *Daily Express* on Monday 18 April in *More outrage as Dr Who 'crucified'*; the statement had been issued on Sunday 17 because of the scene in which van Statten tortured the Doctor and the dialogue where he suggested that Adam and Rose should "canoodle". *The Sun* commented on the idea of the lonely, upset Dalek in *Doctor Boo Hoo* on Wednesday 20 April, and then Nicholas Briggs joined Sylvester McCoy to promote the episode on Channel 4's *Richard & Judy* on Thursday 21 April.

Below:
Rose meets
a Dalek for the
first time.



» A trailer for the episode was released on Saturday 23 April. Commenting on the episode in his piece *Flight of the Dalek* in *The Observer* on Sunday 24, Mike Bradley wrote: 'Robert Shearman has delivered a polished script which eclipses all those which have preceded it in this series.'

» Billie Piper was interviewed about the success and tough schedule of the series on Ceefax, the BBC's teletext service on Sunday 24; incoming Doctor, David Tennant, chatted at length to Dominik Lemanski of the *Daily Star* about his love of *Doctor Who* in *Bully for Who!* while the *Sunday Express* ran a feature by Jane Clinton about the new generation of fans discovering the Daleks and the Doctor.

» On Monday 25, while in the *Daily Star* the article *Exterminate Chris!* by Peter Dyke revealed that while on set for the series, Nicholas Briggs had spoken to Chris Evans in his Dalek voice over the phone. Nick Briggs and Barnaby Edwards commented on how wonderful Billie had been to work with. Tuesday 26 found former Doctor Peter Davison criticising Christopher Eccleston's decision to leave the series in *Doctor Feud* by Matt Laddin in the *Daily Mirror*; the show as a whole was criticised by its former script editor Christopher Bidmead the same day in *The Daily Telegraph's Doctor Who's identity crisis* where he commented,



Left:
Radio
Times cover
promoting the
Daleks' return
to *Doctor Who*.

"That, for me, is why today's *Doctor Who* just isn't *Doctor Who*. But every time my daughter Evie spots this season's debt to something like *Buffy the Vampire Slayer*, for her it just adds to the fun. So what do I know?" The *Daily Mirror* ran the short *Who's a silly Billy* about Billie Piper not knowing that Davros had been the Dalek creator when she appeared on Christian O'Connell's breakfast show on Xfm. Rob Shearman was interviewed by Nigel Pauley in the *Daily Star* article *I Wanted to Exterminate the Daleks* while a shot of the tortured Doctor appeared in *The Sun* as *Shocker for Doc*.

- ▶ Issue 356 of *Doctor Who Magazine* featured a preview for *Dalek*, including comments from Robert Shearman.
- ▶ The episode was promoted by *Radio Times* with a fold-out cover showing a recreation of the classic shot of the Daleks on Westminster Bridge from

The Dalek Invasion of Earth [1964 – see Volume 4], tying in the Daleks with the General Election on Thursday 5 May. The four-page feature, *Tinpot Dictator* by Nick Griffiths, had quotes from Rob Shearman and the cast and crew. Mark Braxton nominated the episode in *Today's Choices* and another photograph of the Dalek accompanied the listing. BBCi also launched a GeoComTex site based on van Statten's company. *TV Quick* and *What's on TV* also ran interviews with Bruno Langley promoting the episode, while *TV Times* spoke to Langley and discussed the return of the Daleks with Mike Tucker in a two-page spread.

- ▶ The *Daily Star* was particularly intrigued by the scheduling of ITV's *Celebrity Wrestling* directly opposite *Doctor Who* at 7pm that weekend, as exemplified in Mark Jefferies' *Daleks v Girls on Girls Action* on Wednesday 27 April. A short clip from *Dalek* on

BBC One's *Blue Peter* the same day previewed the location report for the next edition, and Nick Briggs discussed his work on the episode on Radio Berkshire on Thursday 28.

▶ Billie Piper – and a silver Dalek – appeared on Channel 4's *Richard & Judy* on Friday 29 April to chat to the hosts and promote the following day's broadcast which was illustrated by the elevating Dalek clip. At the same time on BBC One, *Blue Peter* ran their five-minute location report on the episode. Teletext carried an interview with Rob Shearman, the return of the Daleks featured in Radio 4's *The Now Show*, and in *The Times Literary Supplement*, Roz Kaveney declared of the series so far: 'The first three episodes are at once enjoyable in themselves and a celebration of the show's past.'

▶ A pre-recorded interview with Rob Shearman was heard on Radio 5 Live's *Weekend Breakfast* at 7.20am on



Saturday 30 April; Phil Williams later interviewed former Dalek voice artiste Roy Skelton on the same channel that evening. *BBC News* previewed clips of *Dalek* and also interviewed Nick Briggs about his contribution to the episode at 8.50am. In the *Daily Star*, Peter Dyke's *Exterminate* commented on the evening's ratings battle against ITV1 and a Dalek dominated the cover of the *Daily Mirror's* listing magazine *We Love Telly!*

Broadcast

▶ *Dalek* was broadcast in the series' usual 7pm slot on Saturday 30 April and attracted over 8 million viewers (a strong 45 per cent share)... while on ITV1 the new series *Celebrity Wrestling* managed barely three million viewers, a substantial fall on its début week. In London Rob Shearman watched his episode broadcast with Steven Moffat,

Nicholas Briggs and other friends. The accompanying 28'42" edition of *Doctor Who Confidential* – also called *Dalek* – then attracted half a million viewers on BBC Three at 7.45pm.

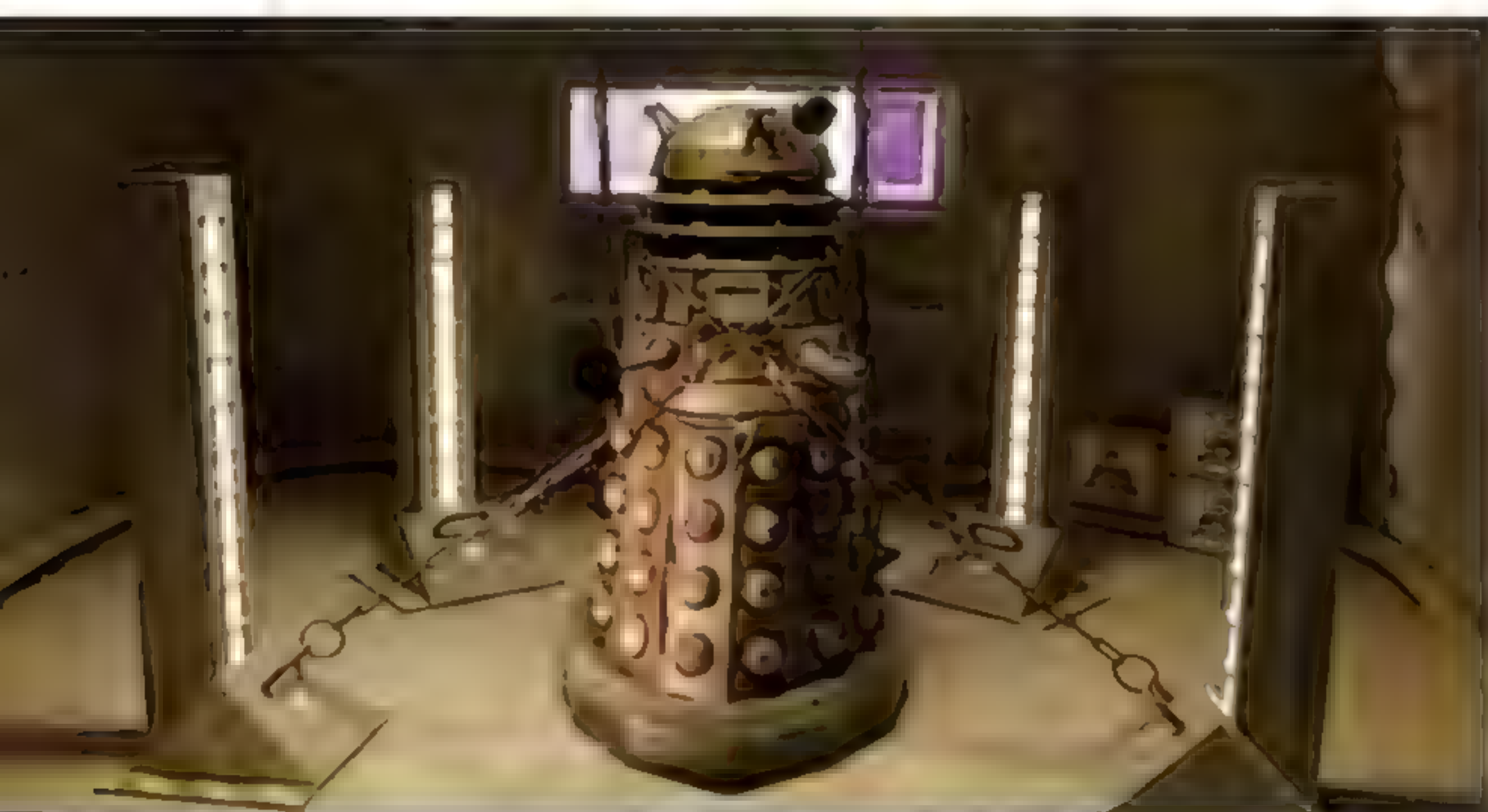
▶ *Dalek* was then repeated by BBC Three at 12.15am in the early hours of Sunday morning where it attracted an

Right:

"I have a gun and I will use it."

audience of around 175,000 followed by around 105,000 for *Confidential* at 1am; half a million people then saw the repeat on BBC Three at 7pm on Sunday 1 May, which was followed by the shortened *Doctor Who Confidential Cut Down*. Various reviews appeared in the papers from Sunday 1 with the *Sunday Express* declaring it as 'the hit of the year so far', Ian Hyland of the *Sunday Mirror* loving the first half-hour ('best thing on telly ever') but Sharon Marshall finding it 'a bit disappointing' in the *Daily Star*.

- ▶ On Bank Holiday Monday, BBC Radio Cymru aired the next edition of their behind-the-scenes series *Doctor Who: Back in Time* – entitled *Dalek* – at noon. In *The Times* the verdict was that *Dalek* had been 'a surprisingly poignant story'. As a follow-up, Nick Griffiths then chatted to Neill Gorton in the one page feature *The Naked Dalek* in the *Radio Times* issued on Wednesday 4 May which partially previewed *The Long Game*.



- ▶ In issue 357 of *Doctor Who Magazine*, Rebecca Levene reviewed the episode, commenting that, 'The Doctor's reaction to the Dalek – his naked fear – was utterly convincing, proving they're just as scary as ever'.

- ▶ The *Dalek* edition of *Back in Time* was repeated on Radio Cymru at 4.32pm on Sunday 8 May. The same day there was viewer feedback on the episode on BBC One's *Points of View* with some of the audience not finding the show to their tastes. Letters about the episode appeared in *Radio Times* on Tuesday 10 May. Soren Moore of Darlington penned the 'Letter of the Week' which complimented the script while Deborah Nicholl of Chorley felt that she should not have been made to feel sorry for the Dalek.

Above:
The Dalek triggers the vault's sprinkler system.

Left:
Get out of that without moving.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Dalek	Saturday 30 April 2005	7.00pm-7.45pm	BBC One	45'20"	8.63M (14th)	84

Merchandise

Far right:
Behind the
scenes with
*Doctor Who
Confidential*.

Dalek was released by BBC Worldwide in various formats; a version appeared on DVD as part of *Doctor Who: Volume 2* in June 2005, while another appeared on *Doctor Who: The Complete First Series* on Monday 21 November; this also included a short version of *Doctor Who Confidential*, a commentary for the episode from Bruno Langley, Nicholas Briggs, Robert Shearman, Dave Houghton and *On Set with Billie Piper* plus the episode trailer. A Universal Media Disc (UMD) version of *Doctor Who: Volume 2* was also issued in October 2005. In February 2009, *Dalek* featured in issue 3 of the *Doctor Who DVD Files*. The episode was included on *Doctor Who: Series 1-4* in October 2009 and in the

Right:
Cover for
the first DVD
release of
the story.





Left:
Weta's Dalek
Mutant statue.

three-disc *The Dalek Collection* the same month. BBC Home Entertainment later released an up-scaled version on Blu-ray as part of *Doctor Who: Complete Series 1-7* in November 2013, and *The Complete First Series* was reissued in August 2014.

With a foreword from Robert Shearman, the script was included in *Doctor Who: The Shooting Scripts* published by BBC Books in October 2005. An orchestral version of one of the choral cues, *The Lone Dalek*, was included on the CD *Doctor Who: Original Television Soundtrack* from Silva Screen in December 2006 (this later received a double album vinyl release in September 2013). This track was also included on the 11-CD set *Doctor Who – The 50th Anniversary Collection* from Silva Screen in November 2014.

In September 2005, a 12" radio controlled Dalek was released by Character Options. Buttons on the controller made the Dalek say one of several phrases: "Seek, locate, annihilate" (which alternated with "Seek, locate, destroy"); "You will obey the Daleks! Obey! Obey!"; "Halt or you will be exterminated" (which alternated with "You are an enemy of the Daleks"); "We are the supreme beings"; "Exterminate! Exterminate! Exterminate!" followed by gun effects (which alternated with "exterminate" followed by gun effects). This toy won the Toy Retailers 2005 Award for Best Electronic Toy. The first release had a blue starfield in-pack design, and the second release had a Dalek cell in-pack design and different packaging around the Dalek itself. A Mutant Dalek was issued by Character Options in January 2007 and a genetic handprint Dalek was issued in October of the same year.

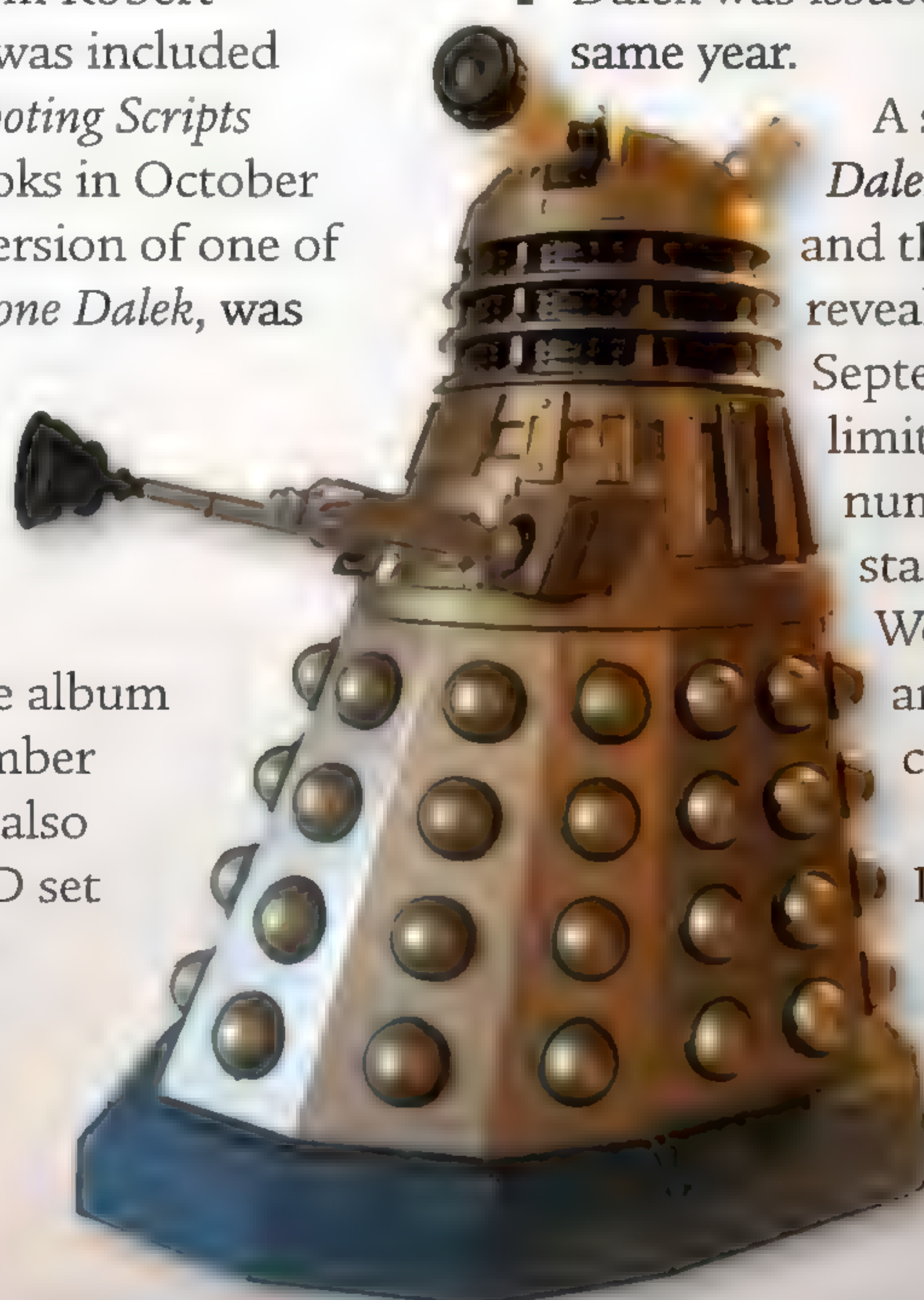


Above:
Eaglemoss' figurine.

A statue of the Dalek from *Dalek*, with the casing open and the Dalek Mutant creature revealed was issued by Weta in September 2008. It came boxed, limited to 900 units, each numbered on the base. The statues were sculpted by Weta Workshop's David Tremont and Daniel Cockersell and cost £160.

In November 2013, Eaglemoss released a figurine of the lone Dalek as part of issue six of *The Doctor Who Figurine Collection*. ■

Left:
Character Options' radio-controlled Dalek.



Cast and credits

CAST

Christopher Eccleston..... Doctor Who
Billie Piper Rose Tyler

with

Steven Beckingham..... Polkowski
Corey Johnson Henry van Statten
Anna-Louise Plowman..... Goddard
Bruno Langley Adam
Nigel Whitmey Simmons
John Schwab Bywater
Jana Carpenter De Maggio
Joe Montana..... Commander
Barnaby Edwards..... Dalek Operator
Nicholas Briggs Dalek Voice

Below:
 Voice of
 the Dalek,
 Nicholas Briggs.



ENTRAS

Jim Thuraisingham, Mike Pheasant, Matthew Williams, Greg Barnett, Alun Cowles, Mike Freeman, Phil Kirk, Geraint Thomas, Julian Davies, Rhys Parry, Hopcyn Bird, Richard Harris, Jeff Miller, Alun Cowles, Gavyn Lynch, Craig McKenzie, Brian Morgan, Colin Webb, Andrew Mitchell, Ian Wallace, Greg Barnett, Les Mason, Ian Williams, Steve Bushell, Tony Squire, Andy Morris, Stuart Jones, Craig O'Neill, Steve Morgan, Bob Davies, Tony Gallagher, Gerry Conners, Hywel Walker, Jonathan Lewis..... Base Guards
Tony Slater, Dean Cummings Executive Minions
Peter Greham, Tristan Hancock Examination Technicians
Neil Finnigan, Tony Lucken Stunt Base Guards
Emir Williams, Laurence Mann Base Technicians
Derek Lea, Stuart Clark Stunt Base Guards
Gavin Schanz, Carl Edwards Ackerman Stand-ins for Doctor Who¹
Lucy Lutman Stand-in for Rose Tyler¹

¹ Not in finished programme

CREDITS

Written by Robert Shearman
 Produced by Phil Collinson
 Directed by Joe Ahearne
 Daleks originally created by Terry Nation
 1st Assistant Director: Gareth Williams
 [uncredited: Dan Mumford].
 2nd Assistant Director: Sean Clayton
 3rd Assistant Director: Dan Mumford
 [uncredited: Daffyd Parry]
 Location Manager: Lowri Thomas
 [uncredited: Clive Evans, Llyr Morris]

Production Co-ordinator: Jess van Niekerk
 A/Production Accountants: Debi Griffiths, Kath Blackman
 Continuity: Pam Humphreys
 Script Editor: Helen Raynor
 Camera Operator: Martin Stephens
 [uncredited: Joss Lowe, Paul Edwards, Peter Thornton]
 Focus Puller: Mark Isaac
 [uncredited: Terry Bartlett]
 Grip: John Robinson
 Boom Operator: Damian Richardson
 [uncredited: Rhydian Yeoman, Catherine Ayres]
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinator: Lee Sheward
 Stunt Performers: Stuart Clarke, Derek Lea, Neil Finnigan, Tony Lucken
 Art Department Co-ordinator: Gwenllian Llwyd
 Concept Artist: Bryan Hitch
 Production Buyer: Catherine Samuel
 Set Decorator: Liz Griffiths
 Supervising Art Director: Stephen Nicholas
 Standby Art Director: Julian Luxton
 Property Master: Adrian Anscombe
 Construction Manager: Andrew Smith
 Standby Props: Phill Shellard, Tristan Howell
 Graphic Artist: Jenny Bowers
 Wardrobe Supervisor: Yolanda Peart-Smith
 Make-Up Supervisor: Linda Davie
 Make-Up Artists: Claire Pritchard, Steve Williams
 Casting Associate: Kirsty Robertson
 Assistant Editor: Ceres Doyle
 Post Production Supervisor: Marie Brown
 On Line Editor: Matthew Clarke
 Colourist: Kai van Beers
 2D VFX Artists: Simon C Holden, David Bowman, Jennifer Herbert
 3D VFX Artists: Chris Petts, Mark Wallman, Andy Howell
 Digital Matte Painter: Alex Fort
 Model Unit Supervisor: Mike Tucker
 Dubbing Mixer: Peter Jeffreys
 Dialogue Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies



Rights Executive: James Dundas
 Finance Manager: Richard Pugsley
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Accountant: Endaf Emyr Williams
 Sound Recordist: Ian Richardson
 Costume Designer: Lucinda Wright
 Make-Up Designer: Davy Jones
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producer: Will Cohen
 Visual FX Supervisor: Dave Houghton
 Special Effects: Any Effects
 Prosthetics: Millennium Effects
 Editor: Graham Walker
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 Production Manager: Tracie Simpson
 Associate Producer: Helen Vallis
 Executive Producers: Russell T Davies, Julie Gardner, Mal Young
 BBC Wales © 2005

Above:
 "It's been ages...
 why haven't
 they come
 out of the
 TARDIS yet?"

Profile

BRUNO LANGLEY

Adam Mitchell

Langley was born in Wayland, Norfolk on 21 March 1983 into what he later described as “a hippy commune”. His Australian parents had stopped off in Norfolk as they travelled the world. His father John is a renowned maker of the ocarina flute, a traditional terracotta wind instrument. His business Ocarina Workshop made thousands of plastic versions for use in schools. Langley’s mother Dianne (née Braid) later acted in local theatre groups.

The Langleys relocated to Buxton, Derbyshire when Bruno was four. He is third youngest of a family of eight children, with five sisters and two brothers, their ages spanning 18 years. With a dedicated music room in the house, theirs was a musical family. Sisters Gita, Emmy, Rosie and Amy are now session musicians and singers.

Below:

Bruno Langley in *Linda Green*.



Bruno meanwhile played cello in junior string orchestras until he was 16 and can also play the ocarina and piano.

He attended Lady Manners School, Bakewell, and although he appeared in school shows, including *Godspell*, he was not so keen on his acting teacher and found the work too theoretical. Langley instead developed his acting skills with local drama group Buxton Youth Theatre before discovering the North Cheshire Theatre School based in Heaton Chapel, Stockport. As soon as he finished his GCSEs at 16, Langley left to study there but departed after 18 months, as he chased professional work in commercials and TV drama.

He won the bit part of Darren Michaels in *Coronation Street*, whose first episode was aired 4 August 2000. Langley impressed the producers and was soon recast as Eileen Grimshaw’s younger son, Todd, appearing in the Street from 14 January 2001.

Although his *Corrie* appearances as Todd aired first, his break had come in the first series of BBC comedy drama *Linda Green* (2001), starring as Philip ‘Fizz’ Green, younger brother to Liza Tarbuck’s title character. The series co-starred Christopher Eccleston, although he and Langley did not share any scenes. Significantly, the series’ casting director was Andy Pryor.

Todd Grimshaw’s storylines in *Coronation Street* meanwhile continued to grow and Langley became a focus of national media coverage when Todd became the Street’s first openly gay character, and on 5 October 2003 attempted the soap’s first gay kiss with his friend Nick Tilsley.

Langley displayed his musical talents appearing as Robbie Williams on a *Stars in Their Eyes* *Corrie* special in 2003 but the soap’s schedule made other work



impossible. Langley decided to leave after almost four years on the soap in 2004.

It was Andy Pryor to whom Langley first turned looking for work and luckily Pryor was now casting director on the revived *Doctor Who*, leading to his winning the part of Adam.

Langley also featured in a two-part *Dalziel & Pascoe* episode (2006) and made film appearances in *The League of Gentlemen's Apocalypse* (2005), as a cub scout preyed upon by Herr Lipp, and as milkman Eric in comedy *Halal Harry* (2006).

Theatre work took in both serious fringe roles and musical theatre. He took the male lead in *Romeo and Juliet* at Stafford Castle in summer 2005 and appeared in one-night play *Night Sky* with Christopher Eccleston on 30 October 2005.

Further dramatic works included *Life Imitates Art* (2006, People's Theatre, Camden), a tour of *A Taste of Honey* in spring 2006 and *Intimate Strangers* (2010, Vaudeville, London).

Popular touring productions included *Sleeping Beauty* (2008), *Flashdance* (2008),

Calendar Girls (2010/11) and *The Mousetrap* (2012/13). Despite such stage successes, Langley had periods out of work like most jobbing actors. This was difficult for someone used to a weekly day job on *Coronation Street* and particularly after the birth of son Freddie in May 2007. His relationship with beautician Victoria Roscoe lasted from 2004 to 2012. As he told *Radio Times*: "It was tough after I left [*Coronation Street*]. I've had periods of not working. I'm just not very good at auditions. I've had to support my son and my girlfriend and it's really hard when you can't do that. It really hurt." Langley briefly worked in a bar in Newington Green in 2011.

He had returned to *Coronation Street* part-time for 12 episodes in autumn 2007 and a one-off cameo at Easter 2011, before returning full-time from November 2013. "We work Monday to Friday," he said on his return, "and I've got weekends with Freddie, so at the moment it's a dream job for me."

While remaining a *Corrie* regular, in May 2016 Langley released *Jump*, an EP of his music. ■



THE LONG GAME

» STORY 162

The TARDIS takes the Doctor, Rose and Adam to Satellite 5 in the year 200,000. There news is gathered and broadcast to the vast human empire. While Adam takes advantage of future technology, the Doctor and Rose discover who – or what – resides on Floor 500.





TH

'THE DOCTOR TAKES A
VERY DIM VIEW OF
PEOPLE TRYING TO
CHANGE HISTORY.'

Introduction

The 2005 series introduced *Doctor Who* to a new generation – an audience that had yet to learn what the series was all about. Oddly, for an episode set in the future, *The Long Game* reintroduced the idea that it's wrong to interfere with the course of established events. The episode took us to the year 200,000 – what should have been the Fourth Great and Bountiful Human Empire – but someone or something had been stopping humanity progressing for the past 90 years...

The Doctor takes a very dim view of people trying to change history. At the end of this story he made an example of his new companion. Adam had wasted no

time in turning a trip into the future to his own advantage. The Doctor and Rose's high-handed treatment of their new friend would come back to bite them. In the following story, *Father's Day* [see page 132] Rose used time travel to save her father from a fatal car crash – with disastrous results. Even worse, in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50], the Doctor discovered that far from setting history back on course, his intrusion in *The Long Game* had resulted in “100 years of hell”.

The Doctor and Rose don't really learn their lesson: their carefree attitude to the dangerous life they lead resulted in Queen Victoria setting up the Torchwood Institute in *Tooth and Claw* [2006 – see Volume

51] which, in turn, resulted in a global incursion by the Daleks and the Cybermen in *Army of Ghosts/Doomsday* [2006 – see Volume 53].

The Long Game has a lot to say about responsibility. It's also a satire on the press. Satellite 5 controlled the media, and as the Doctor investigated he discovered that an alien creature had been monitoring people's thoughts and subtly misreporting the news in order to control the masses. "Create a climate of fear and it's easy to keep the borders closed," said the operation's Editor. "It's just a matter of emphasis. The right word in the right broadcast repeated often enough can destabilise an economy, invent an enemy, change a vote."



It's the Daleks versus the Cybermen in *Army of Ghosts/Doomsday*.

These words would seem particularly prescient in the years following broadcast. As a result of a phone-hacking scandal in 2007, there was a wide-ranging inquiry into the ethics and practises of the British press. Subsequently, there has been increasing concerns in the UK about immigration – something widely reported, and in some cases exaggerated, in the tabloids. ■

STORY

The TARDIS lands on a space station in the year 200,000. The Doctor, Rose and Adam walk to a window overlooking the Earth, home of the Fourth Great and Bountiful Human Empire. Adam faints. [1]

The Doctor gives Adam some money and tells him to go off and explore with Rose. After they have left, the Doctor meets two women called Cathica and Suki who explain that they are on Floor 139 of Satellite 5, the source of all the empire's news. [2]

Cathica believes the walls of Floor 500 are made of gold, but in fact Floor 500 is cold and gloomy. Watching the Doctor, Cathica and Suki, the pale-skinned Editor suspects something is wrong. [3]

Adam is culture-shocked so Rose gives him her phone so he can call home. The Doctor joins them with Cathica and Suki and they go to a room where Cathica

demonstrates her "info-spike", a chip in her forehead that enables her to package news reports from across the globe. [4]

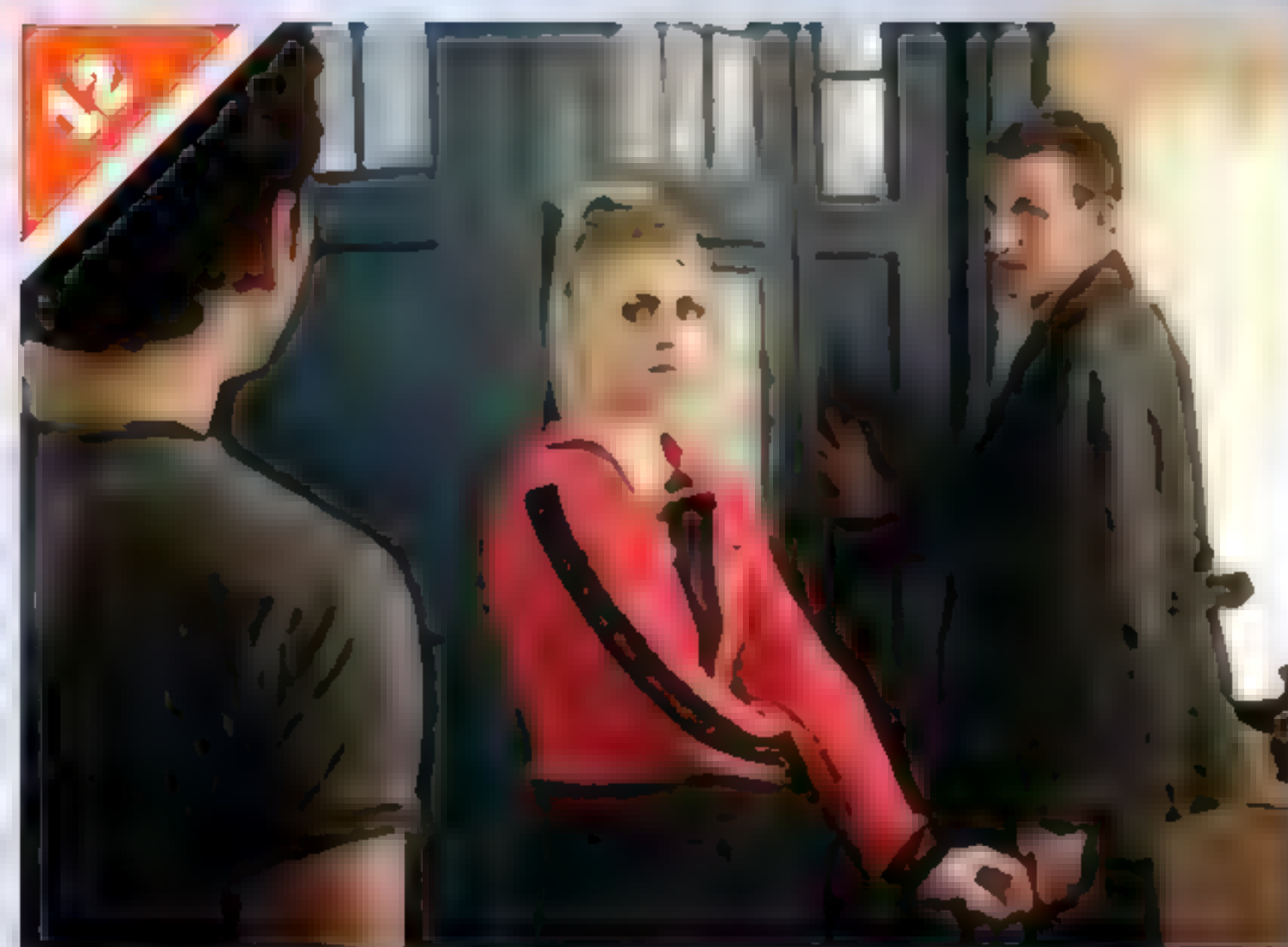
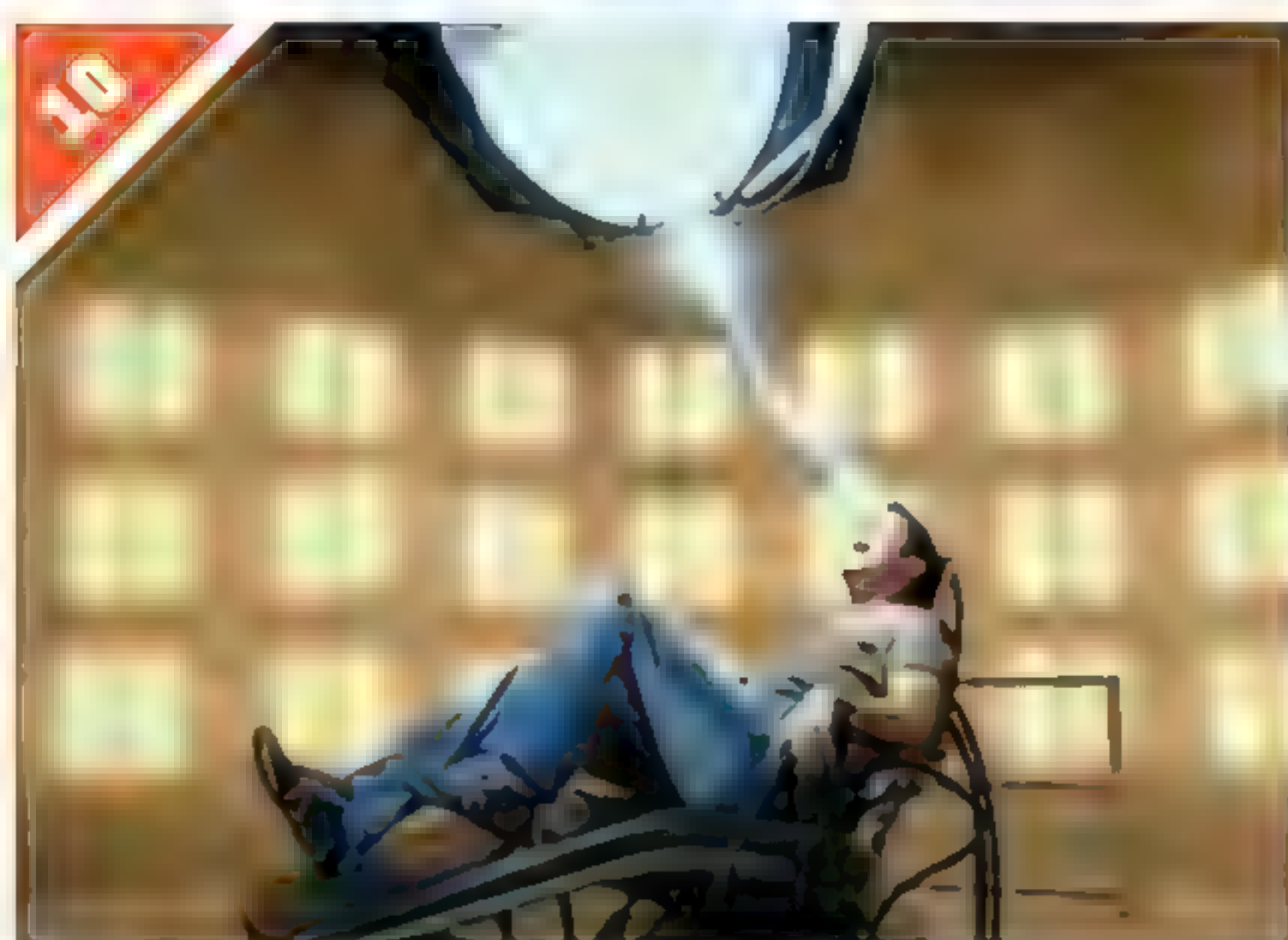
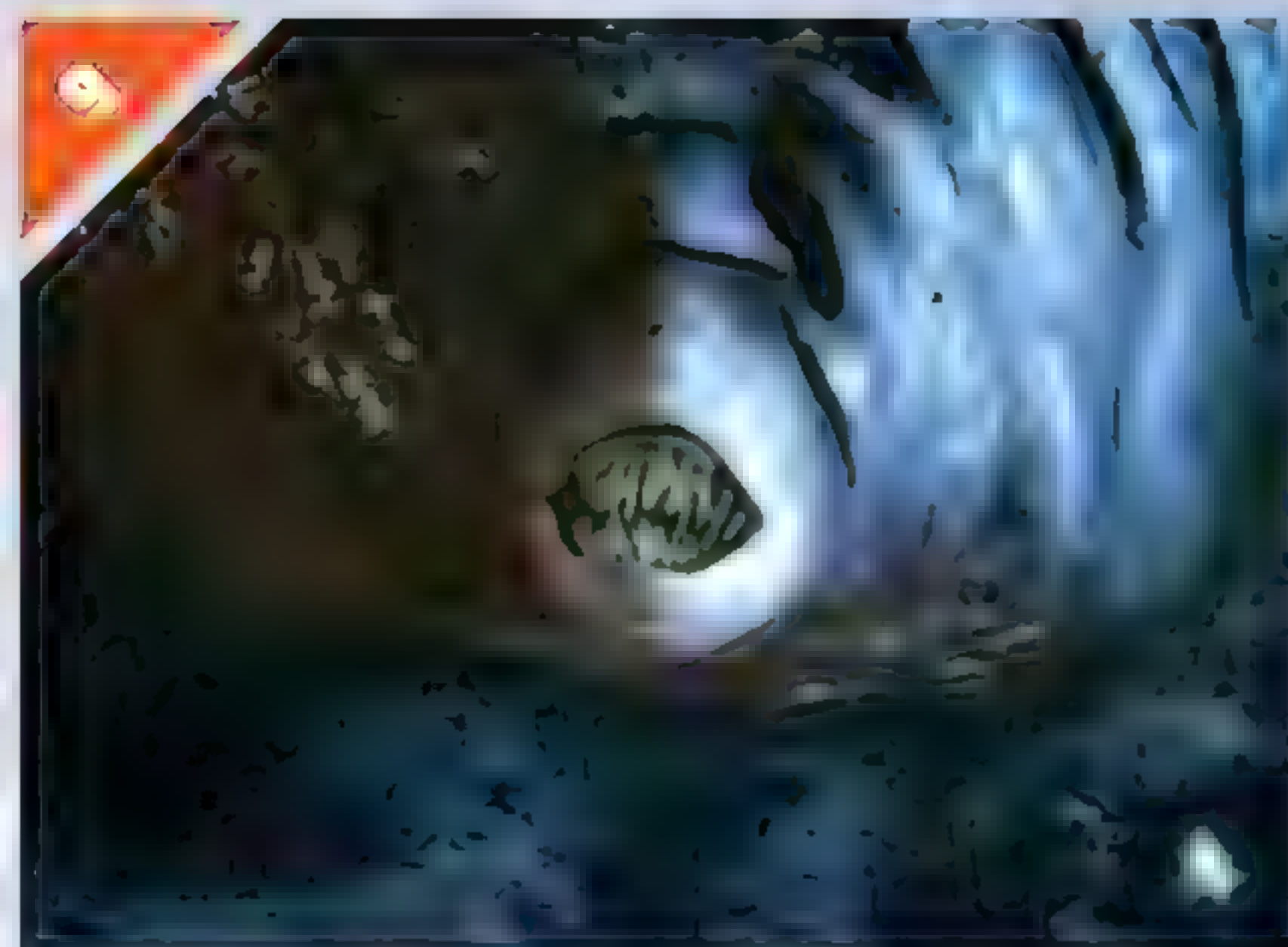
The Editor's computer confirms that there has been a security breach; it's Suki. The Editor assures his overseer that they will bring her up to Floor 500.

A public address system informs Suki that she has been promoted. She ascends in a lift and emerges into the cold, gloomy control room on Level 500. The Editor accuses her of being a liar; her real identity is Eva Saint Julienne, last surviving member of the Freedom Fifteen. She demands to know who is controlling Satellite 5 and the Editor refers her upwards to a monster in the ceiling. [5]

Adam tells Rose he wants to go and sit on the observation deck, but once he is alone he accesses a computer, intent on learning about future technology.

The Doctor tells Cathica that something has set the human race back about 90 years. [6]





Adam's computer instructs him to go down to Floor 16 where he is greeted by the Nurse. She explains that in order to use the computers he will need a chip in his brain. He pays using the credit card that the Doctor gave him and agrees to be given an "info-spike". [7]

The Doctor opens up a section of wall to inspect the mainframe. The Editor's computer reports that the Doctor and Rose have no identification. "Well, we all know what happens to non-entities," says the Editor. "They get promoted. Bring them up!" [8]

Rose wonders why the station is kept so hot, so the Doctor calls up a schematic of its plumbing. The ventilation system is channelling heat down from Floor 500. The computer gives the Doctor an override code for the lift and he ascends with Rose.

The Doctor and Rose are welcomed by the Editor, who introduces his chief, the Mighty Jagrafess of the Holy Hadojassic Maxarodenfoe – or Max for

short. [9] It has enslaved the people of Earth by creating a climate of fear and uses Satellite 5 as a life support system. Cathica sneaks into the control room unseen.

Adam phones home to his mum's answer machine and starts sending information down the line using his info-spike. [10]

The Editor announces that he knows who the Doctor and Rose are because he can read the contents of Adam's mind. He considers using the TARDIS to rewrite history. [11]

Cathica accesses an info-spike terminal and vents the heat back into Level 500. The Jagrafess explodes, taking the Editor with it, while the others escape.

Back on Floor 139, the Doctor assures Cathica that the human race should return to normal. Then he shoves Adam into the TARDIS and takes him home. The Doctor deletes the answer machine message and leaves with Rose, stating, "I only take the best." [12]

'SIMON PEGG'S HAIR AND BEARD WERE DYED WHITE, HIS FACE WAS POWDERED WHITE AND HE WAS GIVEN BLUE CONTACT LENSES TO WEAR.'

Pre-production

It's based on a story I thought of years ago. I submitted it to the *Doctor Who* office in the late 1980s and got a reply from the script editor, Andrew Cartmel," recalled lead writer Russell T Davies when discussing *The Long Game* in the book, *Doctor Who: The Inside Story*. Back in the early 1980s when he was in his late teens, Davies had conceived the idea of a *Doctor Who* story about an intergalactic news gathering space station; this was inspired in part by a report which he had read about how only two main news agencies generated all the information that was published in the nation's papers, and consequently how a small number of people could effectively control the media. Following university, Davies entered the television industry in various capacities and – keen to write drama scripts – wrote up his story idea across three paragraphs as a storyline for a prospective four-part serial. This was a very traditional sort of *Doctor Who* story for the time, with the Doctor arriving on a space station on a mission, befriending an investigative journalist, and becoming intrigued by what was really controlling the universal news agency which resided on the upper floors. This was submitted to the BBC Script Unit where, in addition to the reply from the production office, the Corporation offered the advice that Davies should initially

leave science fantasy aside and focus on drama which could be found in the everyday world.

The basic story remained in Davies' mind across the years and found its way onto Davies' proposed storylines for the revived series of *Doctor Who* in late 2004. He realised this was another fresh idea which would be used to investigate the role of the Doctor's companion. Over the years, the Doctor's fellow travellers had generally been brave, selfless people, ready for a life of adventure and in whom the Doctor brought out the best. To emphasise what made a good companion, Davies decided to create a character who would not meet these criteria – reacting badly to new places and people, and acting mainly with self-interest. This was Adam, a young man from an Earth of the near future who would be introduced in the previous

Below:
Adam does not meet the Doctor's criteria.



episode and then travel on with the Doctor for only one further adventure. Having always wanted to have fun with an episode that incorporated a “rubbish companion”, Davies explained in *Doctor Who Magazine*, “It’s a chance to show that not everyone is as clever and adaptable as Rose.”

The companion who couldn't

This story was provisionally referred to as *EPISODE SEVEN: The Companion Who Couldn't* and was set in the year 8922 and postulated a news agency called Satellite 5 where all the journalists physically linked into a super-computer to guarantee against bias in their reports. Adam would not be able to cope with this environment; he would cling to the floor because the artificial gravity worried him and he would be scared of friendly aliens. The Doctor learnt that journalists went missing after having a meeting with “the Boss”; these disappearances were described as “going freelance”. The Boss – it transpired – was a “60ft yellow leech” which was building up its breeding grounds using the missing employees. At the vital moment to resolve the situation, Adam would be found cowering in fear; consequently, the Doctor realised that Adam was not a suitable companion, took

him back to Earth and threw him out of the TARDIS.

Initially, Davies considered writing this story mainly from Adam’s perspective – comparing this with the perspective of Rose Tyler which he had used to form the script of the first episode of the series, *Rose* [2005 – see Volume 48], to introduce new viewers to the Doctor. This time, Adam’s view of Rose

Right:

Adam is not as clever and adaptable as Rose.



and the Doctor would be that they were enigmatic and frightening. At this point, Davies planned on possibly calling the episode *Adam*.

The task of introducing Adam to the series was given to Robert Shearman to whom the sixth episode (*Dalek* [2005 – see page 54]) had been assigned; this was already underway before Davies was able to start on the seventh episode. When *Doctor Who Magazine* Issue 346 was published on Thursday 22 July, Davies revealed that the working title of the story was *The Long Game*. The showrunner was finally able to start work on his script during August, and knew that this episode would have to be comparatively cheap to offset the costs of *Dalek* and the following episode, *Father's Day* [2005 – see page 132].

However, by August, Davies had been impressed with the chemistry between Christopher Eccleston and Billie Piper in their roles as the Doctor and Rose and did not want to sideline his two leads for an episode midway through the series.

Connections: Fast food

➤ On sale from one of the stalls on Satellite 5 were Kronkburgers, a delicacy which initially appeared in Part Six of *The Iron Legion*, the first *Doctor Who* comic strip to appear in

Doctor Who Weekly in November 1979.



Consequently, Adam's role was diminished from his original idea. Furthermore, it was agreed between Phil Collinson and The Mill that it would be practical to include a limited amount of CGI work on a monster for the episode, but unfortunately the interaction between the alien and the characters would be severely limited. In addition to these elements, Davies' script had to use areas of the space station which would also be reused as the setting for the two-part season finale, *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50].

During August, the plan was that the third production block ('Block 3') would comprise *Dalek*, *The Long Game* and *Father's Day*. However, as the autumn arrived it was decided that – because of its special effects demands – *The Long Game* would be dropped back to form a block of its own, with Block Three entering production in late October. Matt Savage designed various aspects of the episode – notably the original Floor 139 chambers which would

be redressed as Floor 500, the exterior of Satellite 5 (which production designer Edward Thomas described as “three doughnuts and a skyscraper”) and also the metal money pencils. At this point, there was some question of how far the limited budget would stretch for the rest of the



This page:
Matthew
Savage's
designs for
Satellite 5.





Cathica prepares to info-spike.

series. Because he now knew that he would be leaving the BBC before production concluded, executive producer Mal Young told the team not to worry about the allocated budget but to spend what they needed to – any additional costs would be recouped from international sales once the show was a success.

The shooting script was completed on Wednesday 24 November 2004. The TARDIS arrived 'in an alcove of a wide corridor – genuinely wide, like a road. The floor's smooth, but the walls are busy, high, metal, cluttered; shutters, junction boxes, pipes, very industrial. Fans turning. Looming above, painted letters, a massive 139 (so large, they're seen only a wide matte-shot).' When the travellers looked down on Earth, it was noted that 'the poles have melted away. Intricate metal crests circle the entire planet, and cities have spired up, through the clouds, into

space. Five moons. Spaceships buzz like fireflies.' Satellite 5 itself was envisaged as 'a vertical tube, ringed with hoops... Busy design – a workplace, not a home. Clusters of transmitters & pylons. Huge lettering on the side: SATELLITE 5. Little buggy-spaceships beep horns and whizz past, like cars.' The workers which filled the corridor were outlined as 'male & female, mostly 20-30s, simple clothes – jeans, boots, T-shirts, plain colours, workmanlike' as they mingled between the 'fast food booths... all greasy-spoonish... served up by big sweaty grimy men in aprons (some booths in b/g are even taking in laundry)... the place is alive! – it doesn't feel happy'.

Cathica Santini Khadeni was described as '30, black, tough, wry' while Suki Macrae Cantrell was '25, shy, smiling'; the 'Macrae' part of Suki's name was a nod by Davies to Tom MacRae, a protégé of his who was then working on Sky 1's

Mile High. The Doctor showed Suki and Cathica his psychic paper which the script described as ‘his blank wallet-card from ep.2’. The script outlines the news channels indicated by Cathica, only the news report on the Face of Boe – first seen in *The End of the World* [2005 – see Volume 48] – was on ‘BOEWATCH’ while ‘BADWOLF TV’ screened the sandstorm news (‘BADWOLF TV’ was added by Davies who, in the wake of his script for *Aliens of London/World War Three* [2005 – see page 6], was thinking of a running theme for the series). In the control room, the Editor was outlined as ‘30, smart, sharp. Black suit. Eyes bright, watching. He’s quiet, intense.’ In Adam’s home, a suburban house in Manchester, it was noted ‘technically, this is the year 2014, but nothing’s futuristic. Maybe the plasma telly looks old.’ The spike room on Floor 139 was described as ‘a functional metal room, eight desks, with chairs, with a simple computer screen on each desk. All arranged in a circle, with a smart starship-captain’s-type chair centre. Suki and seven workers sit at the desk, facing inwards, facing Cathica.’ When Cathica downloaded, ‘a skin & bone door opens, hingeing upwards [in her forehead]. A little whine of servos. Her brain is visible.’

The Mighty Jagrafess

In the control room, the Editor’s unseen boss had a voice which was ‘a deep, wet rumble from above’. Davies wrote his script cost-consciously with regards reuse of sets. Consequently, the Floor 500 corridor was ‘exactly the same as Floor 139... but a different world’ while the Floor 500 spike room was ‘the same as the Floor 139 spike room’. On Floor 16, the Nurse was ‘late 30s, efficient, dry’. When revealed to the Doctor and Rose, the Mighty Jagrafess of the Holy

Hadrojassic Maxarodenfoe was described as ‘a wet, red, quivering mountain of meat, suspended right above them, so it is the ceiling. A vast expanse of raw steak, stringed with white fat. Water trickling down it. Faceless, pulsating, breathing. It hangs above, pipes and wires plumbed into its mass.’ While the Doctor and Rose were held captive, the dialogue between Rose and the Editor about the Jagrafess was also different; when Rose asked, “Why the human race?” the Editor replied, “Earth was expanding, the Jagrafessfold breeding grounds would have been next. My client prefers mankind small.” In the closing scene, Adam’s mum was described as ‘45, friendly, kind’ and in early versions of the script was named Sandra.

The story took place between 18.05 and 20.00 on Day 8. The TARDIS materialised at 18.05, the spike demonstration was at 18.20, Suki went to Floor 500 at 18.30, Adam went down to Floor 16 at 18.55, the Doctor and Rose went up to Floor 500 at 19.10 and met the Editor at 19.13, the Jagrafess exploded at 19.28 and the TARDIS departed at 20.00. Back at Adam’s

Below:
Lady in red.



THE LONG GAME

➤ STORY 162



home, the time spanned from 14.00 to 15.05.

The director assigned to *The Long Game* was Brian Grant, a former cameraman at ATV in the 1970s who in the 1980s had moved into the arena of pop videos including work for Kate Bush, Peter Dinklage, Duran Duran and the Thompson Twins; he also directed various documentaries associated with the music world, often working with Olivia Newton-John. During the 1980s, Grant moved into drama direction with the Canadian mystery anthology *The Hitchhiker* (AKA *Deadly Nightmares*) and the HTV co-production *She-Wolf of London*. His television work then continued with episodes of the co-production *Highlander: The Raven* and Carnival Films' stylish techno-thriller *Bugs* for BBC1, and also both American and British versions of Carnival's comedy drama *As If*. In 2002 he had helmed some episodes of the drama *Clocking Off* made by Red Productions – with whom Davies worked extensively – for BBC One, and more recently had directed the first run of Sky One's supernatural series *Hex*.

Connections: American Express?



➤ The Nurse's comment, "That'll do nicely" about Adam's proffered payment was a reference to an advertising campaign for the American Express credit card which launched in 1981.

Left:
Gawping like
a goldfish.

Satire

Always a devotee of *Doctor Who*, Grant was keen to take on the chance to direct an edition of the revived series when it was offered to him. He was fascinated with Davies' script, viewing the vast, evil Jagratess as a satire on the main newspaper magnates of the day.

On Friday 26 November, *The Long Game* was scheduled as a 12-day shoot comprising Block 4A to run from Tuesday 30 November to Tuesday 14 December. ■

Production

Recording on *The Long Game* began on Tuesday 30 November 2004. Each day was scheduled to run between 8am and 7pm, with the initial work undertaken at the production base of Unit Q2 in Newport where the vast sets for Satellite 5 were being created by Edward Thomas' design team; it was also known that these would be redressed and reused for *Bad Wolf/The Parting of the Ways* in the new year. Bruno Langley,

who played Adam, rejoined Christopher Eccleston and Billie Piper, having recorded *Dalek* from late October. Scenes of Adam using the computer on the observation deck were recorded first, followed by the opening scene of Adam fainting following his arrival with the Doctor and Rose. Work then continued in the Floor 139 corridor set for scenes of Adam staggering along and then meeting up with the Doctor and Rose again at the story's conclusion. For the Floor 139 scenes, MTFX provided

'THE VAST SETS FOR SATELLITE 5
WOULD BE REDRESSED FOR BAD WOLF/THE
PARTING OF THE WAYS.'

steam effects and the indications of chaos. Most days, Brian Grant himself opted to operate a second camera; the director also opted to employ a long lens with lots of foreground action to add feature-film-style scale to the sets.

Work continued on the Floor 139 set for the rest of the week. Wednesday 1 December focused on the early scenes on Satellite 5 where the travellers encountered Cathica and Suki, along with wide shots for material of Adam worrying about

the space station's artificial gravity. The scenes required news footage to be relayed to the various monitor screens and at this point, the Face of Boe was still on 'Boewatch' while the desert sandstorm was on 'Bad Wolf TV'. On the prominent news monitors of Floor 139, the shots of the sunspot activity were solar flare images from NASA which appeared on the BBC News on Tuesday 13 November 2001, the Glasgow water riots were BBC News Library items, and the sandstorm

on the New Venus Archipelago was taken from *A Line in the Sand*, the first episode of the BBC One documentary series *Sahara with Michael Palin* screened on Sunday 13 October 2002. Several shots were recorded from a high angle to act as security camera footage to be integrated with graphics on computer screens.

For these scenes in the bustling marketplace, Brian Grant's vision was heavily influenced by the look of the acclaimed 1982 science-fiction noir thriller *Blade Runner* while also drawing upon the 1990 film *Total Recall* for the customers in the shops. The crew was warned to be careful of the boiling water and hot pans used for the fast-food sequences. Piper was busy capturing incidents from the set on her camcorder

to form part of her *On set with Billie Piper* DVD featurette for BBC Worldwide.

Thursday 2 December saw work on the rest of the sequence where Adam panicked about the artificial gravity plus his call home and his chat with Rose, as well as Suki heading off for her appointment on Floor 500. Friday then completed on the Floor 139 corridor set with the Doctor and Rose talking to Cathica and the journalist's decision not to join them in the lift, plus scenes of Adam heading for the spike room.

On Monday 6 December, Brian Grant's crew continued work on the episode in the old British Telecom building on Pendwyallt Road in Coryton where the spike room set had been constructed. The first incarnation of this set was as the

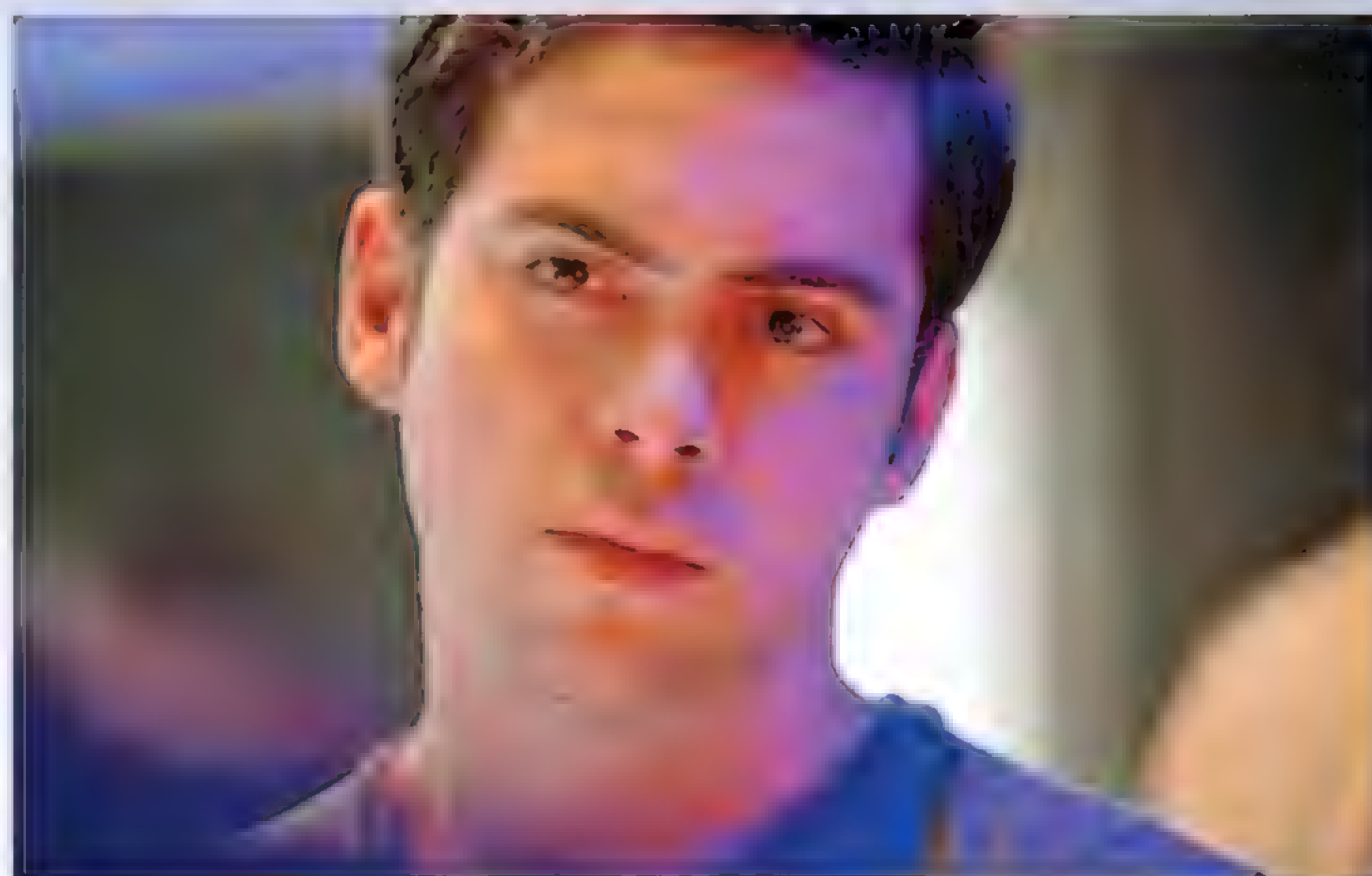
On set
Suki suffers
from a bit
of frost bite.



freezing, dark chamber on Floor 500, with all the scenes using it to be recorded on this day. Millennium Effects provided the cranial opening appliance used by Cathica, and marks were also put on Christine Adams' forehead as guidelines for the later insertion of the light stream. At 10am, a photoshoot was held outside for Bruno Langley, Judy Holt and another actor for the snapshot on display at Adam's home showing his family. A suburban house set had also been erected at the BT site for all the scenes in the house, for which a small dog was hired from Martin Winfield of Rockwell Animals. However, only the bulk of the final scene with the three main cast members was recorded and the remaining scenes in the lounge deferred. Work on this day was covered by both *Doctor Who Confidential* who interviewed Brian Grant and first assistant director Gareth Williams (before returning to Unit Q2 to chat to directors Euros Lyn and Joe Ahearne), and also Ben Cook from *Doctor Who Magazine* who interviewed Bruno Langley.

Floor 500

Tuesday 7 December was spent back at the Newport warehouse working on scenes in the Satellite 5 lift and the Floor 500 Corridor – a dark redressing of the Floor 139 Corridor set with a wind machine blowing snow, and also debris and rubble falling during the climax. Scheduled for the day were sequences of Suki arriving on Floor 500, the similar arrivals of Cathica and then the Doctor and Rose, and also the Doctor and Rose in the shaking corridor. Sequences of Suki and Cathica in the lift were then recorded, although the similar scene featuring Adam was deferred. During his lunch break at 1pm, Christopher Eccleston joined choreographer Ailsa Altena-Berk



in the facility's green room for a spot of dance rehearsal for the forthcoming *The Empty Child/The Doctor Dances* [2005 – see Volume 50].

The crew returned to the BT building on Wednesday 8 December; the original plan had been to record the scenes of Cathica at work in the now-redressed spike room on Floor 139 but the day was instead largely devoted to Adam's solo scenes, plus a few sequences with Cathica being watched by the Doctor and Rose. At the end of the day, the closing scene in Adam's home was also completed. Work was covered this time by Claire Jones from BBCi who was on set to interview Bruno Langley, production runner Anna Evans and make-up designer Davy Jones.

The remaining scenes in the Floor 139 spike room – with Cathica downloading the news and Suki being summoned to Floor 500 – were recorded on Thursday 9. Guest-star Simon Pegg, playing the Editor, was also required on this day for make-up tests. A major science-fiction fan, Pegg had made his mark in the comedy world when he co-created, co-wrote and starred in the Channel 4 sitcom *Spaced*. Some months earlier he had been approached to play the role of Pete Tyler in *Father's Day*, but had been unavailable because

Above:

Adam realises that time travel offers him the opportunity for personal advancement.



A scene is shot on the spike room set.

of commitments to other projects. A short while later, he had met Billie Piper in Crouch End and the actress had told him how the *Doctor Who* production team had been very keen to involve him in the series. For his performance as the Editor of the freezing newsroom, Pegg's hair and beard were dyed white, his face was powdered white and he was given blue contact lenses to wear.

The crew returned to the Newport warehouse on Friday 10 to start working on scenes in the control room and were joined by Simon Pegg and also the crew from *Doctor Who Confidential* who interviewed Pegg along with more comments from Brian Grant and Gareth Williams. This major set was another

redress of the main floor now made to appear frozen. Greenscreens were placed on the ceiling so that the computer-generated Jagraffess could be inserted in post-production; Millennium did provide a few elements of alien flesh for the set dressing, and also provided the corpses found by Cathica. Many of the monitors under the gaze of the Editor were in fact simply backlit slides – some of which displayed scenes from earlier *Doctor Who* stories such as *The Leisure Hive* [1980 – see Volume 32] and *The Ark in Space* [1975 – see Volume 22]. On the working monitors, the wide array of news material included footage from BBC documentaries such as editions of the BBC Two science show *Horizon* (*Life on Mars* from Thursday 11

January 2001 and *Supermassive Black Holes* from Thursday 30 November 2000), the BBC One series *Space* (*Staying Alive* from Sunday 29 July 2001, *New Worlds* from Sunday 19 August 2001 and *Boldly Go* from Sunday 26 August 2001), editions of BBC Two's *The Planets* including *Brief Encounters* (Monday 8 January 2001), the BBC Two series *Seven Wonders of the Industrial World* (including *The Great Ship* from Thursday 4 September 2003, *Sewer King* from Thursday 2 October 2003, *The Panama Canal* from Thursday 9 October 2003 and *Hoover Dam* from Thursday 16 October), an edition of the BBC One science magazine *Tomorrow's World*, plus material of Burmese pots, a three-headed and six-legged frog, icebergs, circuit boards, Sydney Aquarium, fibre-optic cables and volcanoes.

Producer Phil Collinson was unhappy with the initial set dressing which used clear polythene and a fake frost spray; believing that this was too far away from Davies' script, Collinson arranged to have these elements removed which unfortunately caused a delay on the day's recording. The scheduled material for the day comprised the Editor questioning the Doctor and Rose and understanding about the last of the Time Lords; during these scenes, Pegg ad-libbed the line, "I

call him Max." Other dialogue during the torture scene was also amended, omitting the Editor explaining about Jagraffessfold breeding grounds. During the meal break, Christopher Eccleston and Billie Piper performed some dubbing sessions for previous episodes. Piper also recorded more of her video diary for BBC Worldwide during the day.

Recording on the control room set on Saturday 11 December did not require either of the show's stars, with Simon Pegg and Anna Maxwell-Martin performing scenes of the Editor monitoring the Doctor and then meeting Suki.

Climactic scenes

Following the weekend, on Monday 13 December, the first scenes to be completed were some outstanding from the delayed Friday schedule – with the Doctor being tortured by the Editor – after which the team hoped to record the climactic scenes of the Jagraffess bursting with a third locked-off camera also employed. The props department provided chunks of Jagraffess meat to be fired by MTFX's mortars, with stunt arranger Lee Sheward supervising Pegg's fall onto a crash mat during his attempted escape and also Piper being fitted for a harness for *The Empty Child/The Doctor Dances*.

Doctor Who Confidential's crew was again present to interview Christopher Eccleston at the meal break, along with Russell T Davies and executive producer Julie Gardner. Following recording for the day, Eccleston and Piper had been meant to join the readthrough of *The Empty Child/The Doctor Dances* – which comprised

Left:
Mingling with
the locals.



Connections: A Londonderry Air

▶ The Nurse tells Adam that she knew one man who activated his microchip access with the 1913 English ballad *Danny Boy* written by Frederic Weatherly.



the next block – at the BBC’s Ty Oldfield premises in Llandaff. Unfortunately, with an overrun, this was not possible.

Tuesday 14 began with the completion of the control room scenes including the Jagraff explosion, after which the focus moved to the medical room. Playing the Nurse was Tamsin Greig whom Brian Grant had admired as Fran in the Channel 4 sitcom *Black Books* and felt that her talent for black humour would suit the role in *The Long Game*. For the sequence where Adam produced his frozen vomit, Langley had a kiwi and orange ice cube in his mouth. This was the originally intended wrap day for Block 4A, and that evening there were Christmas drinks for cast and

Below:
Suki – AKA Eva
Saint-Julienne.



crew at the Holland House Hotel, along with a first screening of *Rose*. It was also the last day of the block requiring Eccleston and Piper, with Eccleston now departing for Cardiff for the Christmas break while Piper had some material to record for the next block in the coming days.

Additional recording day

This left one final additional recording day, Wednesday 15. The main unit was busy with director James Hawes on a location recce for *The Empty Child/The Doctor Dances* and so a replacement team was helmed by Brian Grant to complete the show. The projection images of Suki – AKA Eva Saint-Julienne – as studied by the Editor were recorded first, followed by the scene of Adam in the lift (deferred from earlier in the shoot), and Adam and the Nurse in the Floor 16 corridor (a redress of the Floor 500 corridor). The final sequences to be recorded were on the suburban house set which had been re-erected in the warehouse; this covered the shot of the exploding answerphone provided by MTFX and the scenes of the empty room or the dog on its own. The same day, Russell T Davies appeared on ITV1’s *The Afternoon Show* to chat to Eamonn O’Neal about various projects; during the conversation, Eamonn indicated that *Doctor Who* would air in March.

PRODUCTION		
Tue 30 Nov 04	Unit Q2, Imperial Way, Newport (Observation Deck/Floor 139 Corridor)	Floor 500/Suburban House)
Wed 01 - Fri 03 Dec 04	Unit Q2 (Floor 139 Corridor)	Tue 07 Dec 04
Mon 06 Dec 04	Old BT Building, Pendwyallt Road, Coryton (Spike Room,	Unit Q2 (Satellite 5 Lift; Floor 500 Corridor)
		Wed 08 Dec 04
		Old BT Building (Spike Room, Floor 139/Suburban House)
		Thu 09 Dec 04
		Old BT Building (Spike Room, Floor 139)
		Fri 10 - Sat 11 Dec 04
		Unit Q2 (Control Room)
		Mon 13 Dec 04
		Unit Q2 (Control Room)
		Tue 14 Dec 04
		Unit Q2 (Control Room/Medical Room)
		Wed 15 Dec 04
		Unit Q2 (Suki Projections/Satellite 5 Lift/Floor 16 Corridor/Suburban House)

Post-production

The episode was edited during January and February, concurrent with work on Russell T Davies' BBC Three drama *Casanova*. A number of cuts were made to *The Long Game* for timing reasons, mostly relating to the narrative following Adam. Rose's initial 'prediction' of their location to Adam was longer ("some sort of spaceship, no, hold on, feels like we're in orbit, maybe a space station") and when the corridor came to life and Adam asked if they were in a factory, Rose replied, "Must be. There's always gonna be factories. Even in paradise, there's got to be a sweatshop somewhere behind the scenes." After the Editor asked for a check on the new arrivals, in the next scene Adam asked if the station had artificial gravity. "Dunno. Must have, yeah," replied Rose. "Oh blimey," said Adam, lowering himself from his seat, "One flick of a switch, and

gravity's gone. Kaput! It's... strawberry jam on the tarmac, sort of thing." After Rose offered Adam a zaffic, he remarked, "Look at you. We come all this way, and you just stroll through it, like it's nothing." "I dunno, suppose I'm a bit thick," she replied. "All that stuff you're going on about, it never even occurs to me." Adam originally added that his mum and dad "live just outside Manchester" and his phone message was marginally trimmed.

Following the phone message, the start of the next scene was cut. Grasping the situation, Adam realised that Rose could phone home and tell her friends anything. "You should hear my mother panicking," replied Rose, "she always thinks I'm floating round on asteroids and things." However Adam pointed out, "You could *use* it. Think about it! Like, my dad's got arthritis, but right now, two hundred thousand years later, they must have cured it. I could find it out and phone

The Editor controls the media.

him up.” “Except you can’t,” Rose warned him, explaining, “says, the Doctor.” Adam questioned this and added, “Try explaining that to my dad.” “Look,” said Rose, flustered, “I know you’re all clever and that. And I’m not an expert, but... It can get dangerous, out here. Don’t go round thinking you’re smarter than anyone else, all right?”

Info-spike

During the info-spike demonstration, the Doctor originally told Rose, “Think of it, even in your time, the amount of news in the world is massive – a flood in China, an assassination in Brazil, a skateboarding duck in Aberdeen.” Suki’s departure in the lift was shortened; originally a worried Adam told Rose, “I keep thinking, we’re in space, there’s no air! All the oxygen must be artificial, it’s all recycled and stuff... I don’t know if I can do this. Don’t tell the Doctor... All my life, I’ve wanted this. Then I get here, and I can’t...” The Doctor gave Rose permission to hand Adam the TARDIS key. Suki then received an envelope containing a gold key from a helmeted courier who arrived on a small scooter, “It’s for me, oh my God, this makes it really special... It’s the key to the lift!” Cathica then said of Floor 500, “Floor 500 is editorial, marble toilets, double beds, 15 different menus, and all the big decisions. Paradise.”

Adam’s initial interrogation of the computer on the observation deck began with him checking that the terminal had vocal command whereupon he said: “Give me, um, arthritis, history of, treatment and care.” Reading the scrolling information, he commented: “There’s got to be better stuff than that.” He then phoned home again and on his mother’s answerphone left longer details of SMT, how it was



developed by the Butler Corporation and registered in Cincinatti. When the terminal flashed ‘FLOOR 16’, he pondered: “Is that like the IT department? D’you want me to go to Floor 16?” As earlier when indicating vocal command, the terminal pinged ‘yes’. A short scene of Adam descending to Floor 16 in the lift was then cut, as was the Nurse explaining about the chip she believed was in his head.

As with Suki, the Doctor originally received a gold key card by courier to take the lift to Floor 500. Cathica declared that she would get to Floor 500 by being “a proper journalist”. “No offence,” said the Doctor, “but calling yourself a journalist is like an abacus calling itself



a mathematician.” “That’s a whole new definition of ‘no offence,’” observed Rose. There was then a scene of the angry Cathica returning to the spike room and saying, “All right, I’m sorry, my fault, you won’t lose any pay... anyone gonna ask where I’ve been?” None of the workers did.

When the Editor took Adam’s knowledge from his head, he originally noted, “What a prize! Bonanza!” “You’re killing him,” protested Rose, to which the Editor replied, “Small price to pay.” As the TARDIS key was revealed, the Doctor angrily told Rose, “You gave him the key!” “You said yes!” she retorted. “The Mighty Jagrafess and the Holy Hadrojassic Maxarodenfoe can maximise its

newsgathering,” decreed the Editor. After the destruction of the Jagrafess, a tannoy voice told the workers of Satellite 5 that the authorities had been summoned. The final scene was heavily trimmed as Rose told Adam: “Thing is. I knew you lied and stole my phone and almost gave the secrets of time-travel to the Mighty Jagravole...” “Jagrafess,” interjected the Doctor. “Jagrafess,” continued Rose, “but d’you know what you *didn’t* do? Back there, on Satellite 5, when I said I was thick, you didn’t say ‘no you’re not’. Bad move.”

The establishing shot of Adam’s home was actually an unused shot of the house for sale next to Clive’s from *Rose*, recorded at Taff Terrace in Grangetown on Wednesday 8 September.

The Long Game required 120 effects shots with input from The Mill. Most of the sets were extended in the finished programme with matte painting extensions from Alex Fort who also added extra effects for the icy corridors. The Jagrafess was modelled, designed, built and rigged by animator Jean-Claude Deguara; he was partly inspired by the shark featured in the 1975 thriller film *Jaws*, drawing upon the idea of a huge beast which could chew anything in its path. Further discussion of the CGI effects took place with *Doctor Who Confidential* at The Mill on Wednesday 6 April 2005.

Originally, the voice of the Jagrafess was recorded by Nicholas Briggs who had already used his vocal talents to voice the Dalek in *Dalek* and the Nestene Voice in *Rose*. However, it was felt that his performance sounded too similar to the dialogue which he had recorded for the Nestene. The Jagrafess material was consequently reworked by dialogue editor Paul McFadden who combined the speech with other noises. ■

Left:
Rose, the
Doctor and
Adam order
beef-flavoured
Slush Puppies.

Publicity

» In advance of transmission, various items about Simon Pegg's appearance as 'controller of the 500th floor of a mysterious building' appeared in the *Western Mail* and other sources on Tuesday 5 April.

» In the lead up to broadcast of *The Long Game*, on Sunday 1 May the *Sunday Mirror* ran Jon Kelly's story *Walliams to write for new series – Meet the Lay dee Dr Who* which claimed that comedy writer/actor David Walliams was to contribute to the series at a later date. A 'TV insider' explained: "Russell T Davies, the chief scriptwriter, is a massive fan of *Little Britain*." The paper also noted that Billie Piper was now working on a modern version of *Much Ado About Nothing* for BBC One, while Camille Coduri was interviewed in *The People*, and *The Times* claimed

that 'according to a mole within BBC Wales... [Christopher] Eccleston quit after being presented with a *fait accompli*: the unappetising choice of starring in only half the next series (not enough) or another two full series (far too big a commitment). Who knows what really happened? The show's executive producer, Julie Gardner, wouldn't comment.'

» Issue 356 of *Doctor Who Magazine* previewed *The Long Game*, including quotes from Russell T Davies and an interview with Bruno Langley.

» *Radio Times* again promoted the episode with the second part of the Dalek poster offer, Nick Griffiths' interview with Neill Gorton about the Dalek creature in the previous week's episode under the title *The Naked Dalek*, and a short piece with Simon Pegg about the problems he had with his lines in the episode. Alison Graham singled out Tamsin Greig as "One to Watch" in her column, while Mark Braxton again gave the series a write up in *Today's Choices*, and a photo of Adam accompanied the listing.

» The BBC Four documentary *Russell T Davies – Unscripted* was repeated by BBC Two at 11.20pm on Wednesday 4 May, while a Dalek was heard standing at a local election during the topical Radio 4 sketch programme *The Now Show* on Friday 6 May.

Below:
Observing
an info-spike
demonstration.





THE LONG GAME

Broadcast

Rose loses interest in the self-serving Adam.

▶ *The Long Game* aired in the series' usual 7pm slot beating ITV1's opposition of the ailing *Celebrity Wrestling* (which was subsequently moved to a less competitive slot). On BBC Three at 7.45pm, the 28'18" edition of *Doctor Who Confidential* was entitled *The Dark Side* and focused on humanoid villains such as the Editor.

▶ *The Long Game* was repeated on BBC Three at 12.10am the following morning to an audience of around 160,000 while approximately 620,000 caught the BBC Three repeat at 7pm on

the Sunday evening which was followed by the short *Doctor Who Confidential Cut Down* edit of *The Dark Side* at 7.45pm. Reviewing the episode on Monday 9 May in the *Daily Express*, critic Simon Edge described *Doctor Who* as 'the best fun on the box', noting 'it's a mistake to see *Doctor Who* as just for kids'.

▶ *The Long Game* was reviewed by Rebecca Levene in *Doctor Who Magazine*, in which she said, 'The potential was certainly there, but the intriguing concepts set up in the opening were never fully developed.'

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Long Game	Saturday 7 May 2005	7.00pm-7.45pm	BBC One	44'24"	8.01M (17th)	81

Merchandise

The *Long Game* was included on BBC Worldwide's *Doctor Who: Volume 3* on DVD in August 2005 and Universal Media Disc (UMD) in December 2005. In addition to the commentary track by Brian Grant, Bruno Langley and Christine Adams, *Doctor Who: The Complete First Series* in November 2005 and August 2014 (plus *Doctor Who: Series 1-4* in October 2009) also included Billie Piper's video diary *On set with Billie Piper*. BBC Home Entertainment released an upscaled



version on Blu-ray as part of *Doctor Who: Complete Series 1-7* in November 2013. Russell T Davies wrote an introduction for his script in *Doctor Who: The Shooting Scripts* published by BBC Books in October 2005, and the episode was featured in issue 4 of *Doctor Who DVD Files* in February 2009.

Character Options produced a figure of the Editor which was released in January 2008.

In October 2005, a stamp cover for *The Long Game* was issued by the Stamp Centre. Copies signed by Anna Maxwell-Martin were available. ■



Left: Behind the scenes with *Doctor Who Confidential*.



Far left: Character Options' Editor figure.



Cast and credits

CAST

Christopher Eccleston..... Doctor Who
Billie Piper Rose Tyler
 with
Bruno Langley Adam
Colin Prockter Head Chef
Christine Adams Cathica
Anna Maxwell-Martin Suki
Simon Pegg The Editor
Tamsin Greig Nurse
Judy Holt Adam's Mum

ENTRAS

Gavin Schanz, Andrew Wyn Davies,
Dia Murphy, 1 unknown..... Maintenance
Laurence Mann..... Kitchen Hand
David Mark Thomas, Patrick Edwards,
Dave Evans, Paul Navin, James Cook,
Ioan Mansery, Ben Gould, Philip Myles,
Simon Warlow, Jason Jones, Lucas Hughes,
Derek Davey, Michael Den, Pete Coggins,
Mark Chappel, Alan Peter Brown, Kwesi
Gepi Attee, Toby Sperring, Gareth Thomas,
Darren Clarke, Denzi Phipps, Gary Devonish,
Felicity Boylett, Grainne Joughin,
Kelly James, Jamila Akhtar, Merlene
Walker, Hannah Davey, Lisa Ostrand,
Jo Osmand, Joelle Rumberlow, Hayly
Ann Davies, Coral Chapman, Detinder
Regazzoni, Sabrina Morris, Chloe Swift,
Alison Felton, Lelila Parsons, Bryn
Griffiths, Andrew Wyn Davies, Portia
Nicholson, Euneta Waithe, Rebecca
Orchard, Mohinder Ayres, Unknown, Ben
McClean, Sjid Din, Toby Sperring,
4 unknown Workers
Russel Davies Courier
Andrew Whitlock, Daniel Harling,
John Griffiths, Samantha Varne,
Chantelle Johnson, Ian Griffiths..... Drones

Grainne Joughin, Chloe Swift, Jamila Akhar,
Toby Sperring, Phillip Myles, Darren Clarke ...
 Spike Room Journos
Anthony Asis Monk
Peter Small Cleaner
Matthew Gardner Waterboy
Lloy Tram Grimey Assistant
Emyr Williams Security
Unknown Adam's Dad
Unknown Computer Voice
Unknown Tannoy Voice
Vernon Keeble Watson, Paula Keogh, Paul
Ganney, Alison Goldsmith, Megan Brooks,
Hannah Welch
 Additional Dialogue Recording Voices
Carl Ackerman Stand-in for Doctor Who¹
Lucy Lutman Stand-in for Rose Tyler¹

¹ Not in finished programme

Right:
 Floor 500 is not
 quite what Suki
 expected...





Cast and credits

CREDITS

Written by Russell T Davies
 Produced by Phil Collinson
 Directed by Brian Grant
 1st Assistant Director: Gareth Williams
 2nd Assistant Director: Steffan Morris
 3rd Assistant Director: Dan Mumford
 Location Manager: Lowri Thomas
 Unit Manager: Llyr Morus
 Production Co-ordinator: Jess van Niekerk
 A/Production Accountants: Debi Griffiths,
 Kath Blackman
 Continuity: Pam Humphreys
 Script Editor: Elwen Rowlands
 Camera Operator: Martin Stephens
 [uncredited: Richard Muller, Brian Grant]
 Focus Puller: Mark Isaac
 [uncredited: Terry Bartlett]
 Grip: John Robinson [uncredited: Steve Jones]
 Boom Operator: Damian Richardson
 [uncredited: Rhydian Yoeman]
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinator: Lee Sheward
 Art Department Co-ordinator: Gwenllian Llwyd
 Concept Artist: Bryan Hitch
 Production Buyer: Catherine Samuel
 Set Decorator: Liz Griffiths
 Supervising Art Director: Stephen Nicholas
 Standby Art Director: Julian Luxton

Property Master: Adrian Anscombe
 Construction Manager: Andrew Smith
 Standby Props: Phill Shellard, Trystan Howell
 Graphic Artist: Jenny Bowers
 Wardrobe Supervisor: Yolanda Peart-Smith
 Make-Up Supervisor: Linda Davie
 Make-Up Artists: Claire Pritchard, Steve Williams
 Casting Associate: Kirsty Robertson
 Assistant Editor: Ceres Doyle
 Post Production Supervisor: Marie Brown
 On Line Editor: Matthew Clarke
 Colourist: Kai van Beers
 2D VFX Artists: David Bowman, Simon C Holden,
 Astrid Busser-Casas, Jennifer Herbert,
 Alberto Montanes
 3D VFX Artists: Chris Petts, Jean-Claude Deguara,
 Andy Howell, Mark Wallman, Nick Webber
 Digital Matte Painter: Alexander Fort
 Model Unit Supervisor: Mike Tucker
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Finance Manager: Richard Pugsley
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Accountant: Endaf Emyr Williams
 Sound Recordist: Ian Richardson
 Costume Designer: Lucinda Wright
 Make-Up Designer: Davy Jones
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producer: Will Cohen
 Visual FX Supervisor: Dave Houghton
 Special Effects: MTFX
 Prosthetics: Millennium Effects
 Editor: John Richards
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 [uncredited: Peter Thornton]
 Production Manager: Tracie Simpson
 Associate Producer: Helen Vallis
 Executive Producers: Russell T Davies,
 Julie Gardner, Mal Young
 BBC Wales © 2005
 bbc.co.uk/doctorwho

Left:

The Doctor is tired of playing the long game.



Profile

SIMON PEGG

The Editor

The comedy writer and performer was born Simon John Beckingham on 14 February 1970 in the village of Brockworth, Gloucestershire.

Father John Beckingham was a jazz musician and keyboard salesman, who married civil servant Gillian Smith in 1968. Simon was the eldest of four children. His parents divorced when he was seven, and he took the surname of stepfather Richard Pegg after his mother remarried. It was his mum, with her interest in amateur dramatics, who encouraged him to perform.

Pegg grew up obsessed with comics and the *Star Wars* movies. He attended

Brockworth Comprehensive before going on to take A-levels, including English literature and theatre, at Stratford-upon-Avon College in 1986-8. He then studied theatre, film and television at Bristol University, graduating in 1991. While at Bristol, Pegg co-founded a comedy club night called David Icke and the Orphans of Jesus, where he developed a stand-up act alongside upcoming performers David Walliams and Dominik Diamond.

Pegg's first TV series was Anglia sketch show *Six Pairs of Pants* (1995), featuring a sextet of performers that included Jessica Stevenson. Stevenson and Walliams next worked with Pegg on Paramount's experimental comedy *Asylum* (1996), directed by Edgar Wright. Pegg also appeared in sketch show *We Know Where You Live* (1997), *Is It Bill Bailey?* (1998) and an episode of *I'm Alan Partridge* (1997). Alongside such edgier material, Pegg played Jools in two series of Lynda Bellingham's mainstream sitcom *Faith in the Future* (1996,

1998). He further raised his profile among the ensemble performing in surreal sketch series *Big Train* (1998, 2002) and soon after won a leading role in critically panned sitcom *Hippies* (1999).

The same year brought his real breakthrough. Co-starring and co-writing with Jessica Stevenson, their postmodern sitcom *Spaced* (1999, 2001) earned a BAFTA nomination. Directed by Edgar Wright, it also co-starred Pegg's friend, Nick Frost.

Pegg guested in *Brass Eye* (2001), *Dr Terrible's House of Horrible* (2001) and *Black Books* (2004), the revived *Randall & Hopkirk (Deceased)* (2001), HBO's war drama *Band of Brothers* (2001) and *Linda Green* (2002).

Spaced advanced his film career, bringing appearances in *Tube Tales* (1999), *Guest House Paradiso* (1999), *The Parole Officer* (2001), *24-Hour Party People* (2002) and *The League of Gentlemen's Apocalypse* (2005).

He was thrilled to play 2000AD comic's bounty hunter Johnny Alpha in three Big Finish 2000AD audio adventures (2002/3/4).

His horror send-up *Shaun of the Dead* (2004), a zombie romantic comedy which he co-wrote with Edgar Wright and also starred in, proved a career turning point. Nominated for a BAFTA, *Shaun* also won fans including Hollywood directors Quentin Tarantino and JJ Abrams.

Pegg's *Doctor Who* role came just prior to his elevation to the big league. He also narrated 2005's first series of *Doctor Who Confidential*. He had one previous *Who* connection, appearing in Mark Gatiss' Big Finish audio *Invaders from Mars* (2002).

Interviewed in the wake of *Shaun of the Dead* about working Stateside, Pegg laughed, "It's not like I'm going to be starring in *Mission: Impossible III*!" Six months later JJ Abrams gave him the role of Benji Dunn in *Mission: Impossible III* (2006), which he reprised in two further sequels.

Pegg continued to make British films like police comedy *Hot Fuzz* (2007), with Nick Frost, but the trans-Atlantic likes of romcom *Run, Fatboy, Run* (2007), directed by *Friends*' star David Schwimmer, and *How to Lose Friends and Alienate People* (2008) provided passage to mainstream Hollywood fare. Soon Pegg was mingling with A-listers Tom Cruise and Gwyneth Paltrow.

He broke into one global science-fiction franchise, playing Scotty in JJ Abrams' rebooted *Star Trek* (2009) and sequels *Star Trek Into Darkness* (2013) and *Star Trek Beyond* (2016), which he also co-wrote.

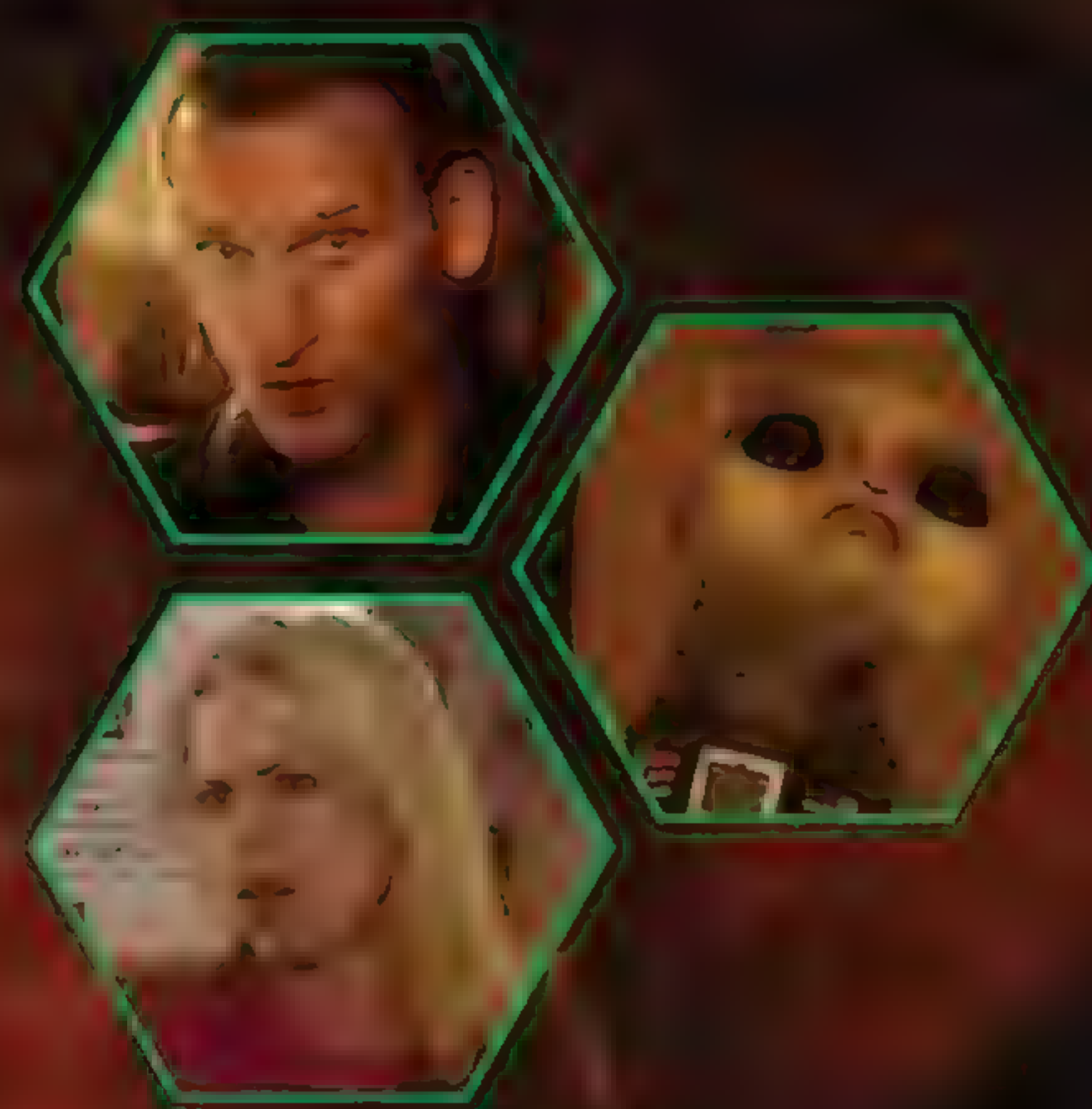
Pegg and Frost played the Thompson Twins in Steven Spielberg's *The Adventures of Tintin* (2011), then starred in *Paul* (2011), which they co-wrote, and again in their alien invasion comedy *The World's End* (2013). Pegg had starring roles in romcom *Man Up* (2015) and Terry Jones' comedy *Absolutely Anything* (2015), as well as portraying Unkar Plutt in *Star Wars: The Force Awakens* (2015).

He married wife Maureen (née McCann), a music publicist, in Glasgow on 23 July 2005; daughter Matilda was born in 2009.

Autobiography *Nerd Do Well* (2010) chronicles how the self-proclaimed geek came to work with his heroes. ■

Above:
Simon Pegg
in *Big Train*.





FATHER'S DAY

▶ STORY 163

Peter Alan Tyler. Father of Rose. 15 September 1954 – 7 November 1987. Rose persuades the Doctor to take her back in time so that she can meet the father she never knew. Impulsively, she saves his life... creating a deadly time paradox.



Introduction

When we met, I said travel with me in space. You said no. Then I said time machine..." Could it be, that when the Doctor invited Rose to travel in time that her first thought was that she could go back and meet her father who had died when she was a child? Perhaps she'd even be able to save him?

The Long Game [2005 – see page 100] had reintroduced us to the idea that it's unwise to meddle with the established course of history. *Father's Day* showed us the consequences. Rose did indeed save her dad, and caused a 'weak point' in space and time. This allowed through creatures who came to 'sterilise the wound in time' by consuming everything!

The series had, in the past, shown what would occur if the true course of history wasn't maintained. *Day of the Daleks* [1972 – see Volume 17] and *Pyramids of Mars* [1975 – see Volume 24] showed us the kind of dystopian futures that would supplant the 'proper' sequence of events.

Following *Father's Day's* apocalyptic glimpse into the dangers of interfering with time, there would be plenty of other imaginative dramatisations of the laws of cause and effect going awry. In *Turn Left* [2008 – see Volume 59] we end up in a very different world when the simplest decision is changed. In *The Wedding of River Song* [2011 – see Volume 70], a 'fixed point in time' is changed, and we are plunged into a world where all of history is happening at once. In *The Angels Take Manhattan* [2012]

'PETE TYLER SETS TIME
BACK ON COURSE BY SACRIFICING
HIMSELF.'

– see Volume 72] the life and death of the Doctor's companions Amy and Rory are established in such a way that the Doctor can never see them again. In *The Name of the Doctor* [2013 – Volume 74] the Great Intelligence briefly succeeds in disrupting the whole of the Doctor's own timeline, with far-reaching consequences.

Rose's transgression is eventually resolved by her dad, Pete Tyler, setting time back on its proper course by sacrificing himself. This wouldn't be the last we'd see of him, however. Rose gets her wish of being reunited with her dad when they visit an alternative reality where he didn't die, in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52]. He would appear again in *Army of Ghosts/Doomsday* [2006 – see Volume 53] where he

saves Rose from being sucked into the void between dimensions.

Although Rose was heartbroken when she was separated from the Doctor, she ended up with her mum and dad and perhaps got what she was after when she first agreed to set foot in the TARDIS. ■



Left:
Different
worlds in
Turn Left.

STORY

When Rose was a little girl, her mother, Jackie, showed her photographs of her dad, Pete, who died in 1987 when she was just a baby. [1]

Rose asks the Doctor if they could go back in time and see her dad when he was alive. He takes her to Pete and Jackie's wedding.

Rose remembers her mother telling her that Pete was killed by a hit-and-run driver. He died alone, so Rose decides that she wants to be there for him. The Doctor agrees and takes Rose to the street where Pete was killed.

She watches as he is hit by a beige car. Rose runs off – then asks the Doctor if she can try again, and he reluctantly agrees. [2] But this time Rose runs past her earlier self and pushes Pete out of the way of the car, saving his life. He is on his way to Stuart and Sarah's wedding and

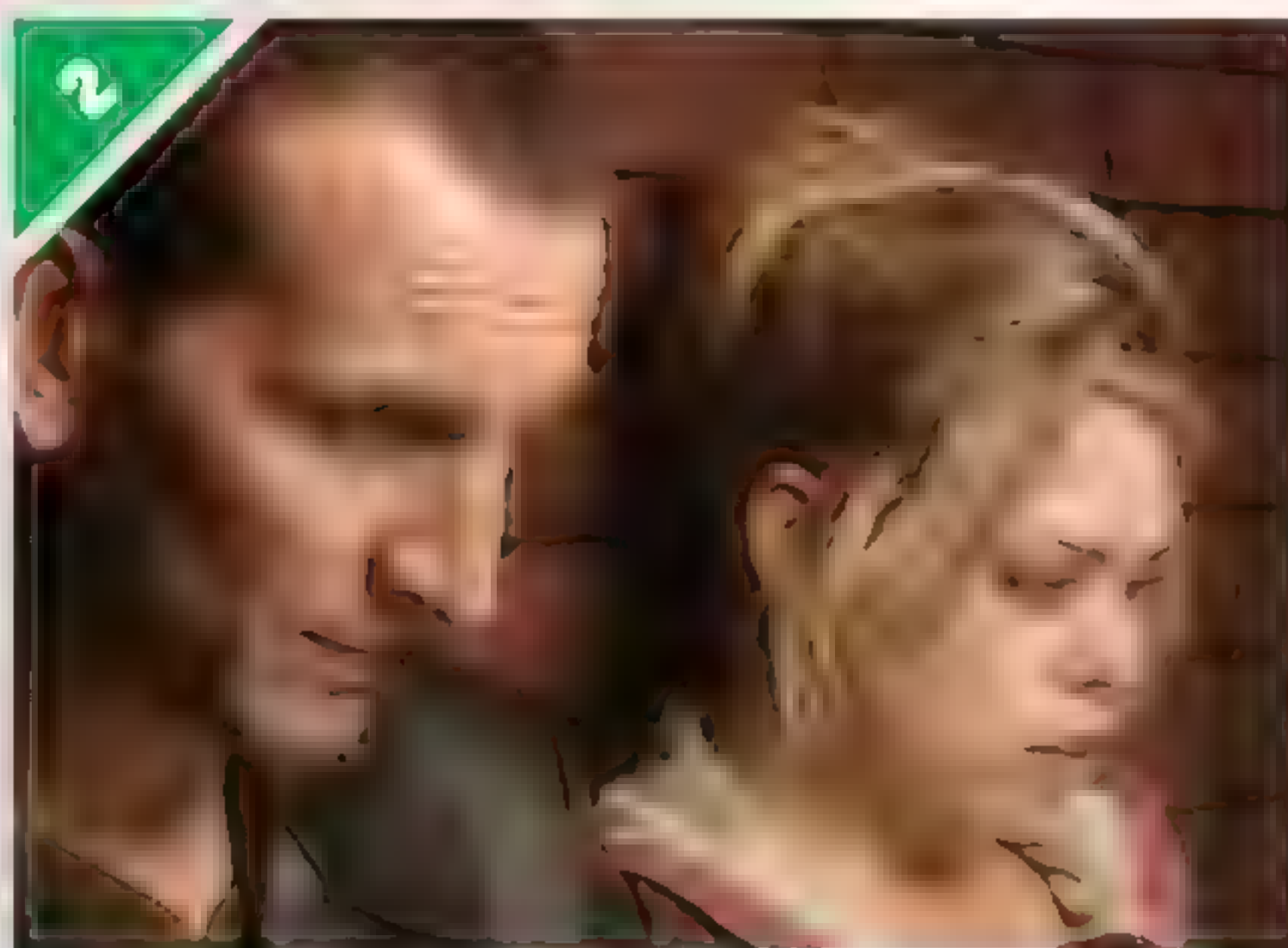
Rose persuades him to give her and the Doctor a lift.

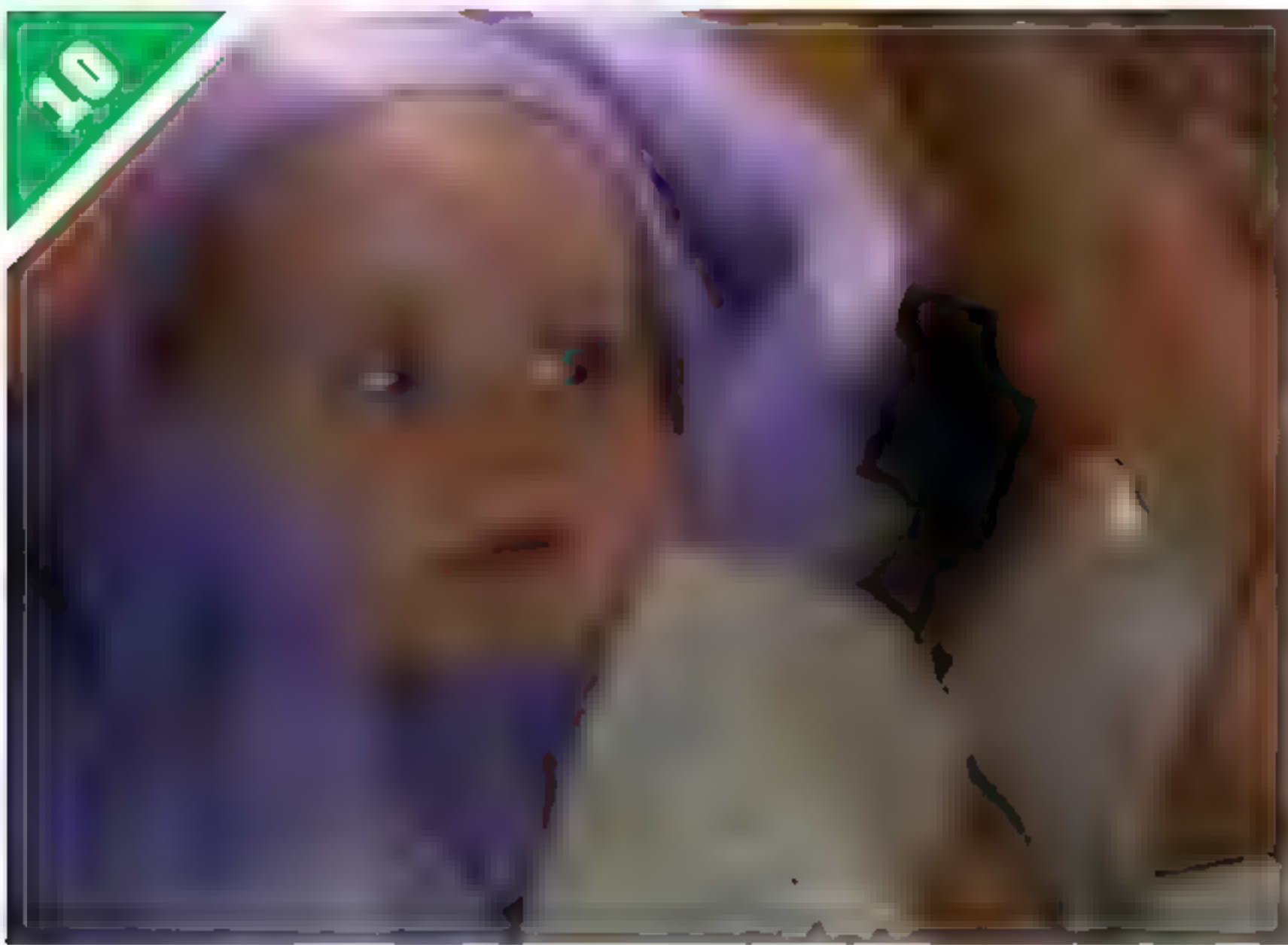
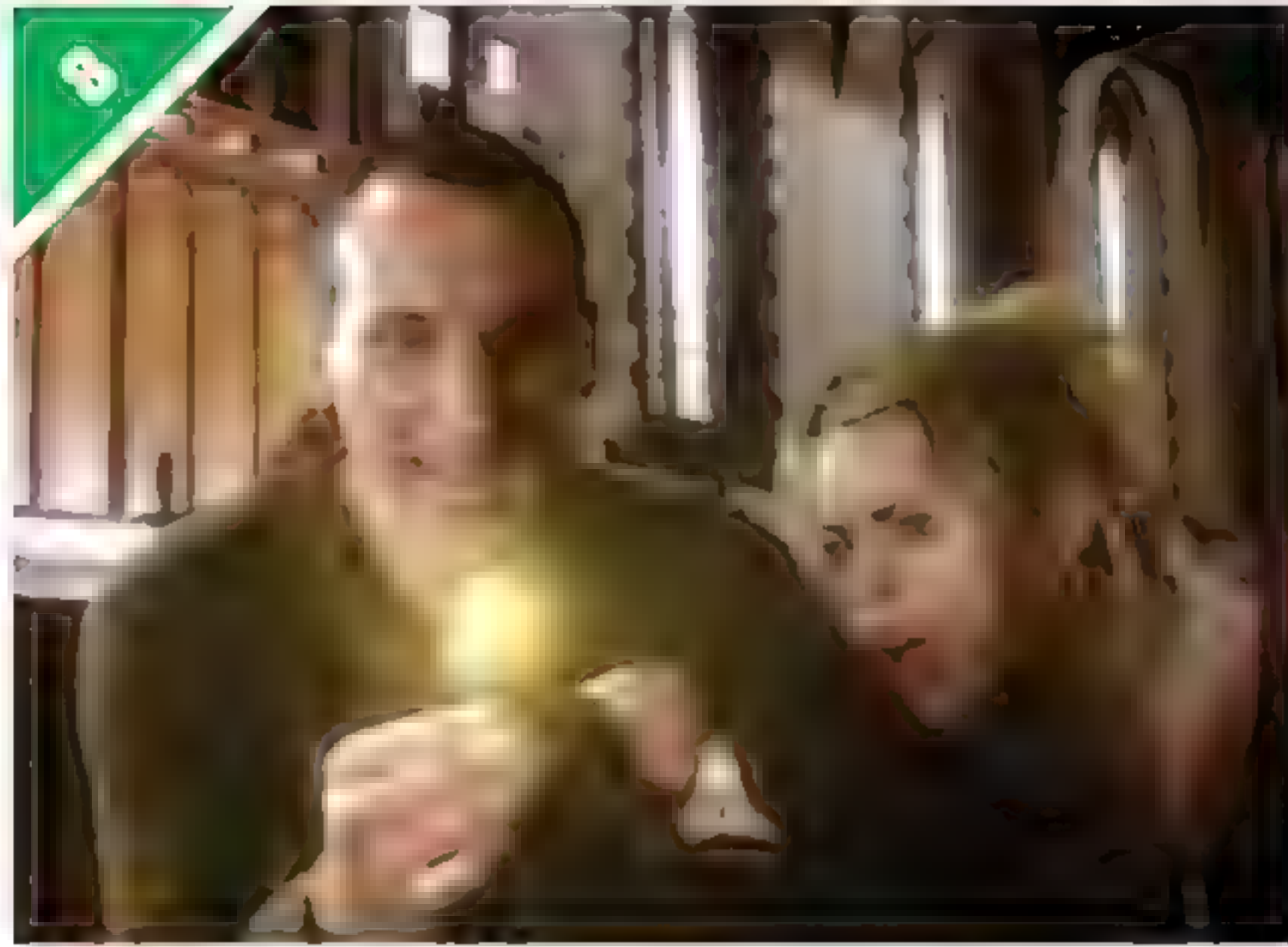
He takes them back to his flat. While Pete gets changed, the Doctor chides Rose for changing history and asks Rose to give him back the TARDIS key. He heads back to the TARDIS – unaware that strange, flying creatures are picking off the population. And when he opens the TARDIS, it has turned into an ordinary police box! [3]

Pete drives Rose to the church. She begins to realise he is not the fantastic man she thought.

Rose tries her phone, only to hear someone repeating, "Watson, come here. I need you."

At the church, Stuart's dad is having the same problem with his phone. He goes inside with Stuart as the bride, Sarah, arrives along with Jackie carrying Rose in a cot. Pete arrives and Jackie is furious at him for bringing another woman with him. She tells Pete he's a born failure. [4]





While a young boy is playing on some swings in the park, everyone else around him vanishes when he isn't looking. [5]

Pete and Jackie are making their peace when the boy runs down the street warning of monsters. The Doctor arrives and tells everyone to get into the church as four huge bat-like creatures materialise and devour Stuart's dad and the vicar. [6]

Once everyone else is inside, the Doctor locks the doors. He explains that the creatures are bacteria sterilising a wound in time.

The beige car is now circling the church. Pete realises that Rose is his grown-up daughter from the future. She can't bring herself to tell him that he died and asks him not to tell Jackie who she is. [7]

The Doctor has been left looking after the baby Rose. When Rose approaches, he warns her not to touch the baby as it will cause a paradox.

Rose notices that the Doctor's TARDIS key is glowing and burning hot. The

Doctor is delighted as this means that he can use it to bring the TARDIS back. [8]

Pete asks Rose if he is still with Jackie in the future. Rose tells him that he was a good dad and would tell her bedtime stories every night. Pete knows she's lying. [9]

The TARDIS begins to rematerialise. The Doctor assures Rose that the thing she changed will stay changed. "You mean I'll still be alive," says Pete. When he mentions that he is Rose's dad Jackie takes umbrage, and Rose accidentally touches her younger self. [10]

A bat-creature materialises in the church and devours the Doctor. The TARDIS vanishes, leaving the key behind. Pete works out that the car that should have killed him is the one outside. [11]

He runs outside, deliberately placing himself into the path of the oncoming car which hits him. The Doctor reappears and tells Rose to go to her father, and this time Pete Tyler dies with his daughter holding his hand. [12]



'NOW WAS THE TIME FOR ROSE TO MAKE
A MISTAKE... BUT ONLY BECAUSE OF
EXTREME HUMAN EMOTIONS.'

Pre-production

Keen to give Rose a background and mythology equal to the Doctor's, Russell T Davies' original outline for the eighth episode of the new series was entitled *Rose's Father* - it would ultimately be retitled *Father's Day*. Davies' intention was that after a series of adventures, now was the time for Rose to make a mistake... but only under extraordinary circumstances and because of extreme human emotions. He also saw the episode as a period piece - albeit a recent one of 1987. Rose would be sitting in a cafe when she saw how her father died - hit by a car while he was crossing a road, distracted and laughing with his mate. This was a vision that she saw again and again. The Doctor did not stop Rose travelling back in time to prevent her father's death, and the story would move back and forth in time, framed by Judy (the original name for Rose's mum) recounting the events from 2005. Ultimately, Rose would get the wish of speaking to her dad before he died.

This episode of the series was originally envisaged as a simple, FX-less *Twilight*

Zone time-tale... a tiny, low-budget story as important as any grand sci-fi plot. The plot can't be changed. Rose travels on, older and wiser. Davies' comparison was with the classic science-fiction anthology series *The Twilight Zone* which had originally aired on CBS from 1959 to 1964, in which the plays were often about human nature rather than a fantasy concept. Consequently, this would be a strong character piece emphasising the nature of time travel - and also cheap to realise.

Paul Cornell

One of the writers that Davies wanted on board the rebooted version of *Doctor Who* was his friend Paul Cornell, with whom he had hoped to work on *Misfits*, an unrealised spin-off from *Queer as Folk* which he had developed in 2000, and with whom he had also hoped to work with on a soap entitled *RU* which had been proposed to Channel 4 in 1994.

Cornell was also known to executive producer Mal Young from his work on *Casualty* since 2001. Paul Cornell was

FATHER'S DAY



Above:
The wedding
guests are in
for an
eventful day.

a long-time and extremely enthusiastic *Doctor Who* fan who had contributed to many fanzines, run conventions and written *Doctor Who* novels for Virgin and BBC Books as well as Big Finish audio adventures and the animated 2003 BBCi project *Scream of the Shalka*, while his television credits included *Coronation Street*, *Children's Ward* (on which Davies also worked) and his own series *Wavelength* as well as *Love in the 21st Century* and *Holby City*. During his time on *Casualty* and *Holby City*, Cornell had discussed his passion for *Doctor Who* with Mal, suggesting ideas for a possible revival; he had also used character names from the serial *The Seeds of Doom* [1976 – see Volume 25] in his most recent script for *Casualty*, *An Accident Waiting to Happen* (broadcast Saturday 10 May 2003).

"This is what you've been waiting for all your life, do you want to work on *Doctor Who*?" Davies asked Cornell. Cornell was

amazed to be invited to work on the new series following his abortive attempt at his own Ninth Doctor in *Scream of the Shalka*, the sequels to which had been suspended following the September 2003 announcement of *Doctor Who*'s return to BBC One. Davies specifically selected Cornell for the highly emotive *Father's Day* since this had been one of the strengths which Cornell had displayed in his novels for the *Doctor Who: The New Adventures*.

Cornell was one of the writers in place to work on the series by early December 2003. He was not entirely sure which episode he would be allocated, but knew from the series outline that there was a monsterless episode about Rose's dad. Early in 2004, the writers were contracted and the episodes assigned. On joining the team, Cornell had previously met with both executive producer Julie Gardner and script editor Elwen

Rowlands regarding ideas for other television projects. Along with Mark Gatiss, Robert Shearman and Steven Moffat, Cornell was present for the meal at the Chula restaurant in Hammersmith on Tuesday 2 March 2004, the day before their involvement with the returning *Doctor Who* was formally announced.

At one point during its development, there was consideration given to making *Father's Day* entirely Doctorless, allowing the lead actor a break halfway through what was envisaged as a tough production schedule. Another idea was that the Doctor would only feature as he heard about the life of Rose's father – Pete – from other characters. However, Davies' key instruction to Cornell with his script and story was: "Make us cry." Cornell had always seen *Doctor Who* as a very emotional series, and the proposed storyline was ideal. His own father had been an integral part of him growing up with *Doctor Who*, reading to him from the Target paperback novelisations when he had been poorly in his childhood. Exploiting such a child-parent bond would be a rich source of drama. "[Davies] wanted a tear-jerker and he had seen me jerking the tears in the

books," recalled Cornell in the book *Doctor Who: The Inside Story*.

Cornell drew upon Rose's inquisitive nature which had been hinted at in previous scripts available to him, and had her desire for closure open up a new series of problems. His intention in developing the scenario was to make the Doctor – because of his lack of understanding of humanity – equally responsible for creating the situation which created the paradox. Ultimately, the Doctor would be unable to solve the problem, and resolution could only be achieved by the sacrifice of Rose's father.

Rose's dad

"Pete is based somewhat on my dad, who rented a shop front and ran a laundrette, a bookmakers and an insurance business from it," recalled Cornell of Rose's dad in *Doctor Who Magazine*. Cornell's own father had set up various businesses and had ultimately made a success of his final venture, selling solar panels, and sold his business on; Pete Tyler had not been so fortunate. Pete's line, "I'm your dad. It's my job for it to be my fault," was taken from something which Cornell recalled his father once saying to him.

Cornell was concerned that Davies' idea of Rose seeing her father die over and over again would diminish the impact of the tragedy and so instead proposed that Rose should alter time by saving her dad's life.

"I really wanted some monsters, because that's what *Doctor Who* is about," recalled Cornell in *Doctor Who Magazine*. His concerns were shared by Julie Garnder who felt that alien creatures were integral to the series. Consequently, Davies suggested a monstrous element caused by Rose changing established time, and had in mind something akin to the Graveling

Left:

"This is a very bad idea, Rose."



creatures seen in the comedy-drama *Dead Like Me* and Cornell integrated these into his early drafts as “little dinosaur things” which were unable to fly. As the creatures developed, Cornell saw them as nameless beings which resembled mouths on legs, while the production team were thinking more in terms of vampiric monsters. The addition of monsters to the original story idea was warmly welcomed by BBC head of drama Jane Tranter.

Cornell's original storyline was entitled *Broken Time* in which Rose told the Doctor how she wanted to get to know her dad who died in 1987 when she was five. She saw moments from Pete's life and then wanted to see his death. The Doctor agreed to give Rose closure against his better judgement. They waited in a pub one Saturday in 1987 near where Pete was hit by a lorry while he saved five-year-old Rose who had stepped off the pavement. This time Rose saved her infant self... and as the pair touched there was a discharge of energy. One end of the street was now countryside, the other futuristic buildings and a chaotic jumble of time between. Pete took Rose to the pub to buy her a drink for saving his daughter; inside, the pub was in the 1960s. The Doctor followed, but entered a Victorian pub where a 1940s ARP warden rushed in. The pub was very old and a focal point for all times. Assembling

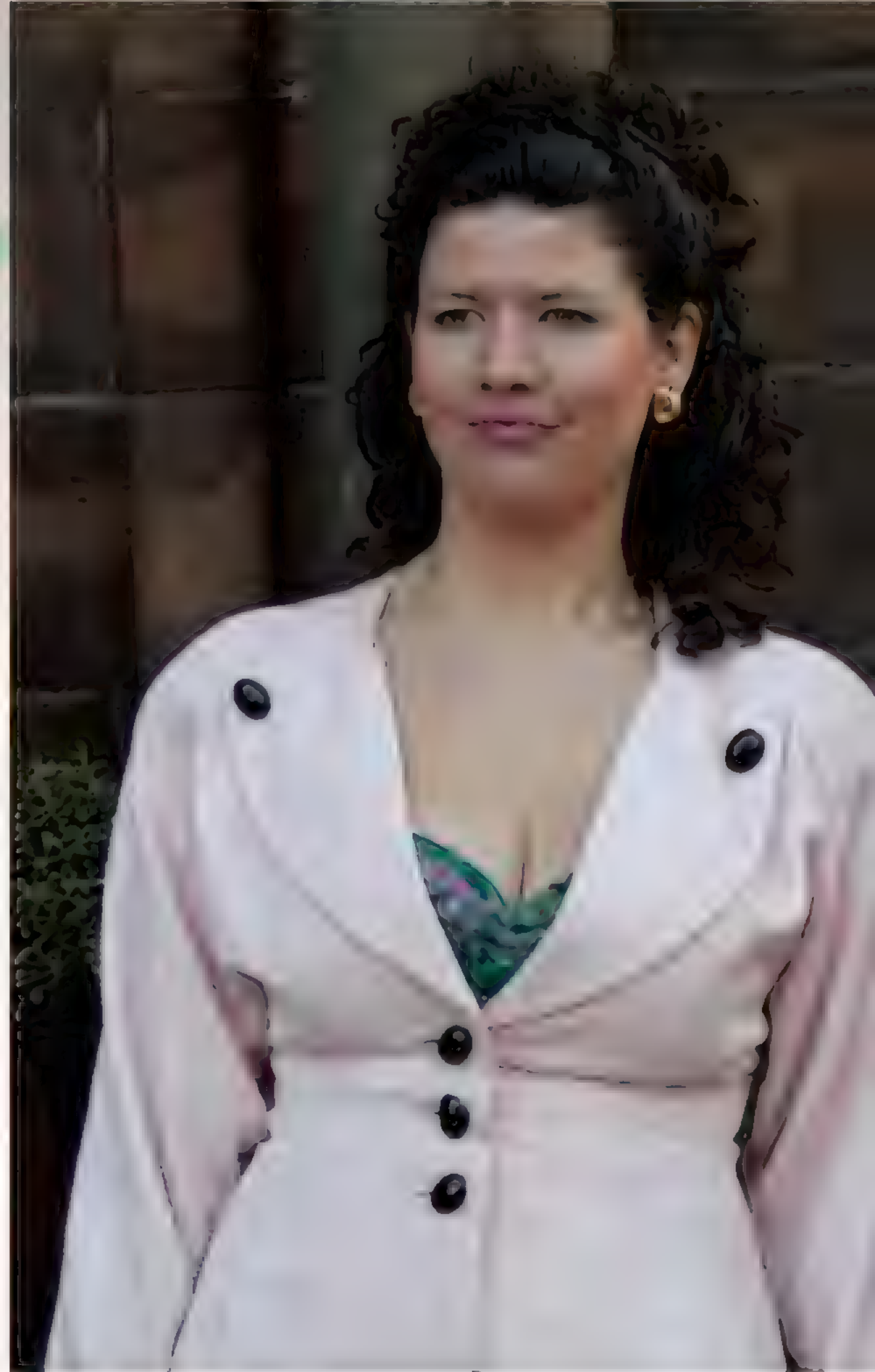
Connections: There's people missing

► Suzie remarks that nobody from the Lamb & Flag had arrived at the wedding; this a favourite pub of Paul

Cornell and his wife Caroline Symcox in Oxford.



policemen from different eras, the Doctor attempted to calm everyone, and they managed to fight off Celtic warriors from Boudicca's army. Time produced antibodies in the form of the robed Reavers which were like the Grim Reaper; they started to pick off people causing time problems and removed them from existence. Rose was



disappointed as she learned more about her dad who, in this new history, was divorced by Jackie who never told Rose the truth. One of the Reavers duplicated Pete, and the Doctor lured the duplicate in front of the lorry, tricking time back on its correct course again. The real Pete remained alive; Rose now had new memories of how her parents divorced when she was 13. Sadder for the experience, she now understood why the Doctor never witnessed the deaths of those he cared for.

In Cornell's revised outline, now called *Wounded Time*, toddler Rose was not with Pete when he was hit by traffic; Rose now saved Pete from being hit by a car. This time, while Pete and Rose entered a 1960s pub, the Doctor walked into a Georgian one. In this version, Rose explained to Pete who she was; the pair found a near-infinite set of pub cellars containing people sheltering from across the years, the deeper cellars with the oldest inhabitants back to



the Neanderthals... who attacked the others in the bar (in place of the Celts). The Doctor tried to get to the TARDIS in 2004 but the Reavers stood in his way. Pete realised that he should have died and – when he saw the Doctor engulfed by a Reaper – yelled to Rose that he would always love her and ran in front of the car which killed him. Time was set straight, but Rose managed to see her dying father briefly. Rose realised the foolish nature of her request and wept as the Doctor told her how he was glad to have met Pete.

Following a meeting on Friday 20 February, the relationships between the Doctor, Rose and Pete were reassessed with references to the *I Will Remember You* episode of *Angel* and the *Buffy the Vampire Slayer* episode *The Wish*. There were concerns that the pub setting was limiting, and the Reavers needed to be renamed. Cornell aimed to deliver a first draft by Friday 19 March.

Pre-production

One aspect of the story drew upon a piece of *Doctor Who* mythology called the Blinovitch Limitation Effect. This was originally a piece of jargon coined by script editor Terrance Dicks for *Day of the Daleks* [1972 – see Volume 17] in which the Doctor explains to his assistant Jo Grant why a group of time-travelling guerrillas could not go back in time and correct their own mistake. The phenomena was referred to again in serials such as *Invasion of the Dinosaurs* [1974 – see Volume 21], but was firmly rounded out in *Mawdryn Undead* [1983 – see Volume 36] in which it was shown that the meeting of two aspects of the same person from two different time zones could be catastrophic: in this case, an encounter meeting between versions of Brigadier Lethbridge-Stewart from 1977 and 1983 which resulted in a blast of energy. It was this that formed the basis for the Doctor's warnings to Rose not to touch her infant self.

Left:

Bev and Suzie are having a whale of a time at the wedding.

The Vanishers

Cornell's new outline for *Wounded Time* was very close to the finished programme with elements such as the wedding, greater involvement of Jackie, and Alexander Graham Bell's first phone call; Pete was due to be best man at Stuart Hoskins' wedding and there were glimpses of the Doctor and Rose seeing Pete's life prior to his demise. When Rose saved Pete from the car, the street fractured and the car which should have hit Pete crashed again and again. At the Tyler's old home (not the flat), Pete learned that Rose was his daughter. The Doctor took refuge at the home of Sonny Kay, whose pregnant daughter Sarah was marrying Stuart. The Doctor was being thrown out by Sonny's son Adam... but time distortions turned Stuart into a little boy, Sarah's 'bump'

briefly vanished, and Jackie saw Rose as her daughter throughout her life. The Kay home was surrounded by Vanishers which erased people from time to heal the wound. The wedding party battled their way from the house and they took refuge elsewhere on the street, having met the Tylers. The Vanishers consumed Sarah when Sonny used her as a shield. The Doctor's anger with Rose led Pete to understand that he should have died. Rose kissed her baby self to lure the Vanishers to one side of the house, allowing the Doctor to make a dash for the TARDIS... and, to help, Pete threw himself in front of the car. Time was restored and later in the TARDIS, Rose said she would like to travel on with the Doctor, properly this time...

Right:
The queen
of scream.

Pete, Rose and Jackie

Once he was aware of Christopher Eccleston's casting as the Doctor in mid-March, Cornell wrote the new Doctor based on Eccleston's performance as Steve Baxter in the 2003 ITV1 drama *The Second Coming* which Davies had written. He focussed very heavily on the culture of the 1980s to give an interesting period drama rather than something that was obviously *Doctor Who*; he also attempted to keep his script practical and cheap to execute, not sure of how far the budget would stretch.

Draft 1 of Cornell's script for *Wounded Time* was closely based on his storyline. Pete was 'a kind-looking man in his late thirties... born 15th September, 1947' and the story opened with Jackie in the 'nineties' telling Rose about her dad's death; in the TARDIS, Rose said she was two when he died in 1987, and Rose saw Pete playing Sunday football and him seeing her when she was born as well as setting up his different ventures. In the undated register office



scene, Pete stumbled over his bride's name: "Jacqueline... Ann... Anita?" Pete died on Saturday 9 May 1987 (as indicated by an on-screen caption) as he left his home for Stuart's wedding. The vehicle which struck Pete is a 'stupid 1987 boy racer car with too many exhausts and go faster stripes', and the driver is a kid called Matt. Early parts of the story still took place at the reception marquee where 'Ben E King's *Stand by Me* is playing from a huge portable hi-fi'; this had been a UK chart topper in February 1987. On Pete's phone, a 'plummy Scots voice' said, "Watson, come here, I want you"; this was a snatch of Alexander Graham Bell's first telephone call from 10 March 1876. Sonny was described as 'fifties, hard, important, an upstanding member of the community'. In the back bedroom at the Tylers', Rose looked at Pete's 'half-done stuff: carpentry and electronics projects; piles of unsold health drinks; detergent in boxes'. Much of the Pete/Rose/Jackie material was established at this stage, and the Vanishers were 'big, dark grey, [with] all-concealing cloak... [a] hunched, bulky shape... nothing can be seen in the darkness of the hood or the sleeves... huge, batlike, clawed hands shoot out'; rather than the traditional 'Death' figure, Cornell was



'WHEN THE DOCTOR TRIED TO GET BACK
TO THE TARDIS, HE FOUND THAT THE
POLICE BOX WAS HOLLOW.'

starting to consider the Vanishers more as animals, with their snatching claws inspired by novelty moneyboxes where a clockwork mechanism caused a hand to emerge and grab a coin inside. The Tylers and the Kays' wedding party sheltered in Ellie Pritchard's house where a time ripple turned Sonny into an old man. In the closing scenes, the stage directions indicated to back Pete's sacrifice: 'On the soundtrack, gradually arriving, Saint Etienne's *Hobart Paving*.' This referred to the May 1993 chart single that had also been performed by the band's lead singer Sarah Cracknell at Paul Cornell's own wedding in 2002.

The script was warmly received and discussed on Tuesday 23 March and some changes were suggested. To give a place of sanctuary from the Vanishers, Davies suggested that a church was felt to be a better setting than the Pritchard house, effectively replacing the pub in the earlier versions and tying in with the wedding. This idea was warmly welcomed by Cornell, and fitted in well with a 'redemption' story built around Rose and her father.

In Draft 2, the flashbacks with Jackie were now set in the 'mid-nineties' and featured young Rose 'about eight years old'. Adam became Rob and when the Doctor met the wedding party at the home of the Clarks (the renamed Kays) the time ripples turned Stuart into an old man. The Vanishers became the Loken ('pale white, almost translucent... a muscular pair of dinosaur-like legs, and similar powerful arms, with thin, precise fingers... the head: a mass of tentacles, bunched together like a sea anemone's... no face, just a pulsing mouth'). The Clarks tried to drive the Doctor to the TARDIS, but it was isolated by the time barrier, so the wedding party took refuge in a church. When Sarah's 'bump' vanished in the time ripple, it became a young lady called Julia. When the Loken time barrier swept through the church, Sarah and Julia aged to death. The closing TARDIS scene was now dropped.

At a meeting on Sunday 25 April, it was agreed that the characters from the Tyler's Estate seen in *Rose* [2005 – see Volume 48] and *Aliens of London/World War Three* [2005 – see page 6] could be

Below:
Doctor to
the rescue!



used more in the next draft which had a deadline of Friday 7 May. The resultant Draft 3 was now even closer to the finished programme with the Tylers now living in the flat in 1987, Bao and Ru from *Aliens of London* appearing along with Bev, Suzie ('fruity single mums in ra-ra skirts') and a goth called Felix, brief appearances from the young Mickey, and the action firmly relocated to the church with Sonny now Stuart's dad ('fifties, a big, respectable pillar of the community' with 'a vast mobile phone'). Sequences near the estate are referred to as The Quadrant, described as 'Socialist Worker posters on the wall saying No Third Term For Thatcher with cartoons of missiles and Ronald Reagan'; this referred to the General Election held on Thursday 11 June 1987 when Margaret Thatcher and the Conservatives were voted in a third time despite their close links with the defence policies of Ronald Reagan, the United States President. 'Somebody's talking in a call box, with a queue of two behind them. Boy George's *Everything I Own* is playing from a distant radio. The hair and the make-up!' The Boy George cover version had been a number one hit in March 1987 and had received considerable airplay as well as offering apt lyrics for the story, and Cornell considered other songs that were similarly suitable.

Car radio

Following the scene at the Tylers' flat was a sequence in a terraced street with the 'middle-aged Chinese couple' Bao and Ru who were 'younger versions of the people we know from the Tyler Estate'. They were hurrying to the church as Bao suggested, "Everyone should get married." "Except us," said Ru. "Of course. 'Except us'. I won't keep waiting forever you know," said Bao. "Yes you will," replied



Ru, to which Bao sighed, "Yes... I will." Pete was now described as wearing 'an orange t-shirt, white jacket with rolled up sleeves and 501s'. Now that Pete drove Rose to the church, *Stand By Me* played on his car radio and Bell's phone call was replaced by a Canadian voice saying: "One, two, three, four. Is it snowing where you are, Mr. Thiessen? If it is, telegraph back and let me know"; the Doctor later told Rose that this was the first spoken radio message from Reginald Aubrey Fessenden on 23 December 1900. The radio then switched back to *Running Up That Hill*, the 1985 hit from Kate Bush. Moving back towards the Vanishers, the creatures were now called the Reapers ('a tall, black-cloaked, hooded figure') and had scythe-like hands. Suzie, Bao and the best man were consumed by the Reapers during the attack on the church. When the Doctor tried to get back to the TARDIS, rather than a time barrier he now found that the police box was hollow and simply collapsed in on itself. Stuart still became an old man, Sarah's bump now became a teenager called Jessica, and Sonny – scared of the time distortions around his intended daughter-in-law – threw Sarah to the Reapers and then perished himself. In the closing scenes in the church, the Doctor and Rose now

Above:

"I, Peter Alan Tyler, take you, Jacqueline Suzanne Suzette Anita..."



Above:
How low can
you go?

had some communion wine handy as they discussed the situation. Much of the narrative and dialogue was now as it would appear in the finished episode.

Draft 3 was discussed on Tuesday 18 May, the focus was to refine emotion in the Rose/Pete and Rose/Doctor scenes; the Reapers' scythe hands were also dropped. In Draft 4, Pete became 'a kind-looking man in his thirties' and the register office material was dated as '1982'. At the Tylers' estate (no longer The Quadrant), 'Somewhere distantly a radio is playing The Smiths' *There Is a Light that Never Goes Out*. (Originally released that January.)' Felix was omitted and Stuart no longer became an old man; some of the dialogue in the church was also altered, and the Alexander Graham Bell phone call was reintroduced on the radio along with unspecified 'music from the future'. Sarah Clark was described as 'big hair and shoulder pads'. Although this was enthusiastically discussed on Tuesday 8 June, there was discussion about omitting Sonny, Sarah and Stuart.

Felix returned in Draft 5, saving young Mickey from a Reaper and various other elements of the church siege were amended. The music playing in Pete's car was now *The Number One Song in Heaven* by

Sparks originally released in 1979. Draft 6 was very close to Draft 5 with various dialogue and stage direction changes, but the narrative remained essentially the same. Jacqueline Andrea Suzette Prentice's comment about Pete getting her name wrong being "good enough for Lady Di" was added as a reference to the royal wedding of July 1981 where Prince Charles and Lady Diana Spencer had stumbled over their names during the ceremony. Of the Reaper at the church, it was noted: 'Its shape keeps shifting, juddering, superimposed on itself like something out of *Jacob's Ladder*, shrieking its chittering sound'; this was a comparison to monsters seen in Adrian Lyne's 1990 movie in which a Vietnam war veteran sees horrific creatures. Draft 7 then had some minor changes, mainly to dialogue; Jackie now had 'an extraordinary perm'.

Faringdon Arts Festival

In charge of the literary aspect of the Faringdon Arts Festival in Oxfordshire across the weekend of Friday 2 to Sunday 4 July, Cornell invited fellow writers Robert Shearman and Steven Moffat along to speak at the event. *Father's Day* was still referred to as *Rose's Father* at the time of a BBC Worldwide Meeting on Tuesday 6 July.

Following a discussion on Friday 13 August, it was felt that the Doctor's understanding of 'wounded time' and the Reapers should be reduced so that he wasn't aware that Pete's death would resolve the situation caused by Rose. By now, the tone of the episode was seen as being rather dark, and so more humour was to be introduced in the scenes with the Tylers.

Draft 8 – which Cornell hoped would be the final draft – saw various changes

of dialogue throughout, mainly with regards the Tylers. Pete was now 'a man in his thirties. He looks great: capable and strong.' The descriptions of how Bao and Suzie fell victim to the Reapers when the church was attacked were softened and the Doctor's deductions of what was happening once the party was inside the church took longer to arrive at. At the end of August, Draft 9 then saw amendments to a handful of scenes such as Rose asking the Doctor to let her see her dad at the start of the episode and the sequence of Sonny sacrificing Sarah to a Reaper.

Father's Day was to be produced along with *Dalek* [2005 – see page 54] as part of the third production block ('Block 3') under the auspices of director Joe Ahearne; Ahearne found the script to be powerful and emotional. Final changes to the drafts prior to assembling the shooting script were agreed between Paul Cornell and Joe Ahearne on Wednesday 8 September.

"I don't know what it's about, but do you want some Bad Wolf graffiti in the 1987 scenes?" Cornell asked Davies in an email on Friday 17 September, having picked up on the motif in the script for *Aliens of London*. In Draft 10, 1994 now saw Rose aged six rather than eight and the addition

of the 'Bad Wolf' graffiti on a rave poster in the scene where Rose saw her dad's death. Pete now told Rose about how he was going to make his fortune with a new game called Henderson's Tower, his car radio played '2005 pop, a familiar tune that couldn't be from anywhen else', and the wedding party barricading themselves in the church was amended. The Doctor's attempts to recreate the TARDIS in the church was dropped in this version.

By Monday 20 September, Cornell was on the eleventh draft of his script, and he avoided giving away anything about his story when he attended the *Doctor Who and the Daleks III* convention in Liverpool on Sunday 3 October. With draft 11, the scenes of Jackie talking to young Rose were now set in 1992 rather than 1994. Pete's year of birth was now unspecified, and before his act of self-sacrifice he now found some more bottles of communion wine. Various dialogue changes were made, but at this point the appearance of Jessica was dropped along with Sonny subsequently pushing Sarah out before the Reapers; instead the Doctor's attempts to materialise the TARDIS in the church were reinserted. However, the TARDIS no longer collapsed in front of the Doctor but simply opened to reveal an empty box; this was to remove the cost of building a new collapsing police box prop. Draft 12 then omitted the Goth and made various other small changes, mainly affecting Stuart and Sarah's dialogue.

Davies and Ahearne had rather different ideas about the Reapers and several designs were attempted. Concept artist Bryan Hitch offered one version while designer Matt Savage offered an incarnation which looked like a massive jellyfish or stingray. Designs based on the revised Grim Reaper concept of a cloaked figure from which emerged an alien hand

Left: Jackie's 'extraordinary perm' – it must be the eighties.





Above:
Designs for
the Reapers.

were produced by Neill Gorton and his team at Millennium with the intention being that the Reapers would be a physical effect. This was rejected by Davies who was concerned that the creatures would not work in broad daylight.

An untitled shooting script for *Father's Day* was prepared on Tuesday 12 October. In this, Peter Alan Tyler was born on 15 September 1957. In the flashback, Jackie originally recounted how Pete was always trying new things: "He was an entrepreneur. He rented a shop. He ran a bookies in it, then a video shop, then a laundrette. Whatever he wanted to do, he did it well." Pete now died on 7 November 1987 and the Doctor and Rose were

present at Georgia Road, with Rose calling her young dad 'Del Boy' in reference to the sitcom *Only Fools and Horses* which had begun on BBC1 in 1981. While waiting outside the church in her bridal dress, Sarah commented: "Sally Cope had her whole dress lined with Velcro, right down the side, no stitching, just velcro, and she can still wear it now, after having three kids." When Pete and Rose arrived at the church, Pete did not give her the car keys but told her: "If you've got to come to this wedding, then slip in at the back. Make my life easier, try and snog an usher at the reception." Jackie talked to Pete about "doing what you said *we'd* do if there was a four-minute-warning" and when she was suspicious about her husband and Rose commented: "That should make the Guinness Book of Records. The Guinness Book of Sick Records! So this is where you get to, is it? Not seeing other women, seeing her." Summoning up courage to face his fate, Pete poured himself some communion wine (an element later removed at the suggestion of BBC executive Sally Woodward Gentle as it suggested that bravery needed to be alcohol fuelled) and originally called Jackie "you old nag" when telling her she needed


to bring up their daughter. Davies had revised two of the scenes; Pete welcoming Rose into the flat and the Doctor's talk to Stuart and Sarah at the church.

A script readthrough was scheduled for the afternoon of Monday 18 October at the office suite of the Millennium Stadium in Cardiff. This began late because Christopher Eccleston and Billie Piper were both needed to record a new version of some scenes for *Rose* on location. Piper found the script to be compelling because of the decisions facing Rose, and knew that this would be emotionally taxing to perform. "My favourite episode – very, very moving," commented Eccleston regarding the tough instalment to Jo Whiley on her Radio 1 programme in March 2005.

Shaun Dingwall

The actor who had been approached to play Pete was Simon Pegg, a comedy actor/writer and dedicated science-fiction fan who had established himself with the Channel 4 sitcom *Spaced*, but the actor had an opportunity to work more with director George A Romero whom he had encountered on *Land of the Dead*. Cast instead as Pete was Shaun Dingwall who had appeared regularly in both *Soldier*, *Soldier* and *Touching Evil*, working with Russell T Davies on the latter. At this point, Camille Coduri was unavailable as she was in Spain working on a movie entitled *The Business*. Instead, Jackie's dialogue was read in by local actress Helen Griffin.

A revised shooting script for the episode was then issued on Tuesday 9 November; this now included the scene of the TARDIS arriving and the Doctor and Rose emerging. The scene of Pete's death had originally run shorter and was now expanded in yellow rewrites. One scene was dropped which featured younger

versions of the characters of Bao and Ru heading for the wedding. The scene in Pete's car was shortened, dropping Pete expanding on his latest business venture. While the original script (and early preview tapes) correctly quoted a snatch of Alexander Graham Bell's first telephone call from 10 March 1876 as "[Mr] Watson, come here, I want you", this was changed to "need you" in the finished programme. After Rose and Pete arrive at the church, Pete now asked her to park his car. Originally, Mickey was playing with other children in the playground without his mother present. Other changes included Pete's date of birth being changed to 9 November 1954, the omission of Jackie recounting Pete's previous ventures, Pete's demise relocated from Georgia Road to Jordan Road, the addition of Rose refusing to let her dad die alone and the Doctor reiterating that this was a bad idea, Didcot being specified as the venue where the bowling prize was won, changes to Pete commenting on Rose's "mixed messages", more dialogue for Bev and Suzie outside the church, and Bev's comment that the attack was like 'Judgement Day'. 

Below:
The Doctor's
boxed in.



FATHER'S DAY

'DAYS WERE NOW VERY SHORT THIS LATE IN THE AUTUMN, SO THE SCHEDULE WAS PLANNED CAREFULLY TO MAXIMISE NATURAL DAYLIGHT HOURS.'

Production

Recording venues in the Cardiff area were carefully selected to resemble London suburbs. St Paul's Church on Paget Street, in the Grangetown area of Cardiff, was dressed to appear as St Christopher's in the London Borough of Southwark, and had a vicar named 'Simon Holmes' after a friend of Paul Cornell's. The road was closed off with police control for several days, and the 9A bus service diverted accordingly. Prop road

signs such as Walterley Street were erected to imply that this was London SE15; these roads were renamed after friends of Russell T Davies.

Following most of the work on *Dalek*, work began on *Father's Day* at the church on Thursday 11 November. Recording for almost the whole of the shoot was scheduled for 8am to 7pm each day. Christopher Eccleston was not required for the second day, while Camille Coduri had now returned to the UK and had spent



Connections: We decided to get away

► Avoiding her father's advances, Rose compares any chance of him getting together with her to the Bermuda Triangle, a region in the North Atlantic Ocean famed in urban legend since the 1960s for the disappearance of ships and aircraft stretching back as early as the mid-nineteenth century.



the previous day working on pick-up shots with Billie Piper. Since the days were now very short this late in the autumn, the schedule was planned very carefully to maximise the natural daylight hours for exteriors. Work began outside St Paul's for the arrival of Sarah in a 1966 Rolls-Royce Silver Shadow I and various dialogue scenes through to the indoor material of Sonny trying to talk Stuart out of getting married. It had been hoped to complete Pete's arrival at the church with Rose in his car, but this had to

be deferred due to the fading light.

Two baby twin sisters were used as the baby Rose (as well as a prop baby), and celebrated their first birthday on the shoot. The wardrobe department provided a pregnancy pad for Natalie Jones to wear as Sarah, and the cast also brought in photographs of themselves from the 1980s to recapture the style of the times; Camille Coduri wore a wig for her appearance as Jackie in this episode. The period cars were provided by Vehicles-in-Vision (including the 1980 Vauxhall Chevette which hit Pete, a 1982 Ford Cortina and a 1987 Ford Escort Estate); stunt expert Crispin Layfield was cast as Matt for the duration of the shoot, and for the near miss outside the church Bean Peel played Rose with Seon Rogers standing in for Dingwall as Pete under the supervision of Lee Sheward. The correct 1987 vintage prayer book inside the church was selected with help from Cornell's wife Caroline Symcox, who was then a trainee vicar. For the scenes inside the church, sound recordist Ian Richardson positioned the microphones very careful to capture the ambience of the building. The



same day, the *Doctor Who Confidential* team was recording material at the series art department elsewhere in Cardiff.

Christopher Eccleston rejoined the crew on Friday 12 to record the arrival of the Doctor and his rescue of Rose from the Reaper through the interior scenes inside St Paul's where Rose realised that she had caused the creature to manifest itself. To get the point-of-view shots of the Reapers approaching their victims (referred to by the crew as "Reapervision"), a polecam was used, operated by Andy Leonard, with



a green shape on the end of a long stick held by a crew member to give the cast a consistent eyeline. Billie Piper continued to record material for her BBC Worldwide video diary during the day, covering the Doctor's rescue of Rose and the interior sequences in the cold church.

While recording got underway at St Paul's on Saturday 13, at the unit base of the Furniture Land car park in Cardiff Bay, Coduri and Dingwall posed for photographs of Jackie and Pete which would later be required as set dressing. Sequences

of the guests arriving were then recorded and the Doctor's arrival to warn those present was completed. Inside the church, work continued on the scenes of Pete working out who Rose really was, although the Doctor's talk to Stuart and Sarah had to be deferred.

The *Doctor Who Confidential* team spent the weekend in Stockton-on-Tees attending the Dimensions event and conducting various interviews for the forthcoming series. Then on Monday 15 they were back in Grangetown for the ongoing recording at St Paul's Church which covered the exterior sequences of Pete's act of self-sacrifice which resolved the nightmare, and the interior scene of Rose finding the TARDIS key. To get herself in the right mood for her performance in these moving scenes, Billie Piper listened to very sad songs on her Discman before each take. At the same time, the *Confidential* team spoke to Paul Cornell, Camille Coduri and make-up supervisor Lin Davie.

Church and empty streets

The day at St Paul's on Tuesday 16 began with shots of Matt driving his car round the church first and then shots of the empty streets. In the anteroom, Pete realised what he had to do, while in the main body of the church recording focussed on cutaway shots of baby Rose, the Doctor planning to get the TARDIS back and the box starting to materialise.

Work on the morning of Wednesday 17 November included a newly written scene where the Doctor and Rose emerged from the TARDIS in 1987, recorded on St Fagan's Street in Grangetown, after which the shots of the Doctor being watched on the estate were performed on Oakley Place. The crew then returned to

Left:

A sound man gatecrashes Jackie and Pete's wedding.

'CHRISTOPHER ECCLESTON REJOINED THE CREW TO RECORD THE ARRIVAL OF THE DOCTOR AND HIS RESCUE OF ROSE FROM THE REAPER.'

**Above:**

Rose contemplates the mistake she's made.

St Paul's to make a start on the interior scenes of Rose touching her infant self and the appearance of the Reaper. The same day, the *Confidential* team was in London speaking to former Doctor Colin Baker and also BBC One controller Lorraine Heggessey. Thursday 18 then saw *Confidential* speak to another former Doctor, Sylvester McCoy, in London and drop in on The Mill where post-production was underway on earlier episodes. Back in Cardiff, it was the team's final day at St Paul's, completing Pete's arrival at the church in his car, then Pete saying goodbye to his family, and Christopher Eccleston, who was suffering from flu, completing the Doctor's promises to Stuart and Sarah.

The Tylers' flat

The marriage of Peter Alan Tyler and Jacqueline Andrea Suzette Prentice was recorded on Friday 19 November in the boardroom of HTV, part of the ITV network at Culverhouse Cross. The set for the Tylers' flat, used during the first block back at Unit Q2 in Newport, had now been



Above:
Billie and Chris
crash out.

erected in a 1987 incarnation in Studio 1 at Culverhouse Cross for the scene of Pete welcoming his saviour home.

Christopher Eccleston was not required on Monday 22 November when work began on Heol Trelai in Ely for the conversation between Pete and Rose in the former's car. Moving to Heol Pennar, shots of Matt replaying the accident again and again were recorded, after which the team returned to Culverhouse Cross Studio 1 to record the 1992 sequences in the redressed set of Jackie's bedroom with Coduri and young Rose, played by Julia Joyce. The shot of Pete in his 30s as depicted by the photograph was also recorded, along with a pick-up shot for *World War Three*. That afternoon, Russell T Davies was interviewed on BBC Radio 5Live by Phil Williams (deputising for Simon Mayo); he indicated that the series was likely to début

in March and was "going marvellously" as well as joking that as production was catching up – "We might be transmitting live for the last episode!" A feature on Davies had also appeared in *The Guardian* the same day, and the *Guardian Media Monkey* reported that Davies' fellow executive producer, Mal Young, had taken an episode of *Doctor Who* to show his seven-year-old stepdaughter: 'Monkey is glad to report that she ended up watching it from behind the sofa.'

As queer as Dr Who? asked Andrew Billen of *The Times* on Tuesday 23 November with Davies declaring of the new series: "It's got to be emotional and it's got to be fun at the same time." The two scenes in the TARDIS were recorded at Unit Q2 on Tuesday 23 from 8am – the show's 41st anniversary – and attended again by Paul Cornell who was thrilled to visit the new standing set

for the series on such an appropriate date. Following this, material for *Dalek* was recorded and Wednesday 24 was then spent on pick-ups for *Aliens of London*.

Killer car

Work on Block 3 resumed on Thursday 25 when Ben Cook from *Doctor Who Magazine* was present to interview both Phil Collinson and Shaun Dingwall during recording at Loudoun Square in Butetown which appeared as the Tylers' estate and the nearby terraced street where Pete Tyler was originally meant to meet his fate. Billie Piper recorded more material for her video diary showing Lee Sheward supervising the key sequence of Pete's accident with Crispin Layfield driving the killer car; for this, Kim McGarrity was doubling Piper as Rose, while Seon Rogers stood in for Dingwall as Pete. Work wrapped early at 4.30pm. Meanwhile, Davies was making another publicity appearance to discuss the forthcoming series, this time on Channel 4's chat show *Richard & Judy*.

None of the main cast members were required for the final day of Block 3 on Friday 26 November apart from Casey

Dyer playing the young Mickey. Street scenes of people vanishing and the youngster running along were recorded first in Llanmaes Street in Grangetown, with the shots of Mickey in the playground then recorded at the nearby Grange Gardens; inserts for *Dalek* were then recorded back at Unit Q2 through to 6pm. That morning, a second unit was at work on material for *The End of the World* [2005 – see Volume 48] at Q2. Billie Piper was back in London visiting a warehouse to see what her estranged husband Chris Evans was selling off, as reported the following morning in the *Daily Mirror*. ■

Below:

Rainy days and Mondays and wounds in time always get the Doctor down.



PRODUCTION

Thu 11 Nov 04 St Paul's Church, Paget Street, Grangetown, Cardiff (Ext Church/Peter's Car/Church Road/Int Church)

Fri 12 Nov 04 St Paul's Church (Church Road/Int Church)

Sat 13 Nov 04 Furniture Land Car Park, Cardiff Bay (Photograph); St Paul's Church (Church Road/Int Church – Anteroom/Int Church)

Mon 15 Nov 04 St Paul's Church (Ext Church/Int Church)

Tue 16 Nov 04 St Paul's Church (Church Road/Int/Ext Church – Anteroom/Int Church)

Wed 17 Nov 04 St Fagan's Street, Grangetown (Street); Oakley Place, Grangetown (Street); St Paul's Church (Int Church)

Thu 18 Nov 04 St Paul's Church (Peter's Car/Ext Church/Int Church)

Fri 19 Nov 04 Boardroom, HTV, Culverhouse Cross (Registry Office); HTV, Culverhouse Cross: Studio 1: Tyler's Flat – Pete Alive

Mon 22 Nov 04 Heol Trelai, Ely (Peter's Car/Road); Heol Pennar, Ely (Road); HTV, Culverhouse Cross: Studio 1: Photo; Jackie's Bedroom

Tue 23 Nov 04 Unit Q2: TARDIS

Thu 25 Nov 04 Loudoun Square, Butetown, Cardiff (Powell Estate/Terraced Street)

Fri 26 Nov 04 Llanmaes Street, Grangetown (Terraced Street); Grange Gardens, Pentreban Street, Grangetown (Playground)



Post-production

Above:

We can't hear you Rose - can you scream a bit louder please?

CGI work on *Father's Day* began in late January 2005 and was more demanding for the instalment than originally planned; the schedule had been to spend two months on the Reapers starting before Christmas but more time was needed. The final image of the Reapers, as developed by The Mill, incorporated a scythe-like tail as a nod to Paul Cornell's original concept of a cowed figure. The original concept sketch was by Bryan Hitch and then developed by matte painter Alex Fort as a small model which included elements of sharks, bat wings (which could obscure nasty details of victims being devoured on pre-watershed television) and also the mouth of a praying

mantis. Russell T Davies worked with Alex, giving feedback, and Joe Ahearne then commented that the design looked too much like a dragon, so the wings were remodelled. Around 40 shots of the Reapers were completed in two to three weeks.

Some of the aerial shots showing the Reaper's viewpoint of London were taken from material recorded over the summer for the first block of episodes, notably *World War Three*.

The episode had numerous small cuts made during editing, and some resequencing. In the opening flashback, Jackie had told little Rose of Pete: "We were so happy together, me and him." As she recalled her husband's death, Jackie

originally added of the driver: "I hope he can't sleep at night, I hope he never sleeps again." "Is this why you went with me?" the Doctor originally asked Rose as he thought back to her agreeing to travel with him in space *and* time. At the church when Stuart's dad tried to persuade him to "live in sin" instead, the groom replied: "Dad: married, suitcases. Pontins Camber Sands, all today."

Wedding

Several lines of the scene between Pete and Rose in the car were trimmed when the movement of the travelling vehicle had made them sound too bouncy. Rose asked what work he was doing now, to which he replied, "Oh, now, brilliant idea, you know Henderson's Towers?" "No," said Rose. "Exactly!" said Pete, "It's going to be the next Rubik's Cube, only this is from Basingstoke." Rose said that she had never heard of this game and explained: "I haven't, which means... it's not gonna work." "If it doesn't, I'm penniless," replied Pete. After Rose called her dad a 'Del Boy', she thought that he might not get the reference so continued, "I mean you're a chancer..." "I *know* who Del Boy is," commented Pete, adding, "You plonker Rodney," "Anyway, try something else. It isn't going to work," advised Rose. When the subject of Jackie came up, Rose told Pete that they were mates: "We talk... sometimes," and that Jackie said that Pete was "brilliant... someone who made her feel special, every day".


Waiting outside the church, Suzie commented of the forthcoming marriage: "I'll give it three weeks." "I'm only here for the Babycham," said Bev. "Mind you, weddings, best place to find a husband, it said so in *Cosmopolitan*." As Sonny told his son that it was bad luck when he

met his bride, he added: "2am outside a nightclub, and this is the longest hangover of your life!" Another short scene outside the church was cut as the limousine approached. "Here comes the bride," said Suzie, with Bev adding, "Poor thing, imagine marrying Stuart Hoskins." "Well, we've both been there. And we both thought better of it!" commented Suzie. When Sarah asked Bev and Suzie if her dress was too much, Bev replied, "It's your wedding dress! How could anything ever be too much?"

Outside the church, when Jackie asked Pete if Rose was "another of yours", he originally replied, "Why do you always think the worst?" Pete's reference to the cloakroom attendant he met "last time" prompted Rose to ask, "What do you mean, a cloakroom attendant, who was?" Sarah had the vicar check that her train was secure and commented that "she'll hold now". "Until tonight," observed Bev, "that's when you'll want it ripping off!" "Blimey, it's freezing all of a sudden..."

Below:
The blushing bride.





'THE DOCTOR ASSURED EVERYONE, "THE
WOUND GETS HEALED, EVERYTHING BACK
TO NORMAL."'

began Sarah as Jackie told Pete that she was not listening to his excuses.

After the Reaper attack, Jackie asked, "What the hell were those things? What's going on? It's a joke right, someone's playing some sort of joke." Bev said it was like "Judgement Day... the end of the world". There was then more dialogue with the Doctor telling Stuart he was sorry for the loss of his father. Talking to Rose in the church, when Pete recalled how she had called him "Dad", he continued, "I know it's impossible, but... everything that's happening is impossible."

Stuart and Sarah

There were numerous trims to the church scene where the Doctor spoke to Stuart and Sarah. Stuart told the Doctor, "I mean... I don't know what's happening and I think I'm gonna wake up soon cos it's all just barmy..." Sarah told the Doctor that she was "Sarah Hoskins. Almost," and with regards her baby that "everyone says she's a girl, cos of the way she's sitting". When Sarah said she knew that they were not important, she added, "Stu just works in the printers and I've only got dental nursing." The Doctor emphasised how important they were and said he would try his best.

Talking to Rose in the anteroom, as Pete worried about going bald in the future he said, "Hold on. Something went wrong? And it's your fault?... has this got something to do with this mistake of yours?"

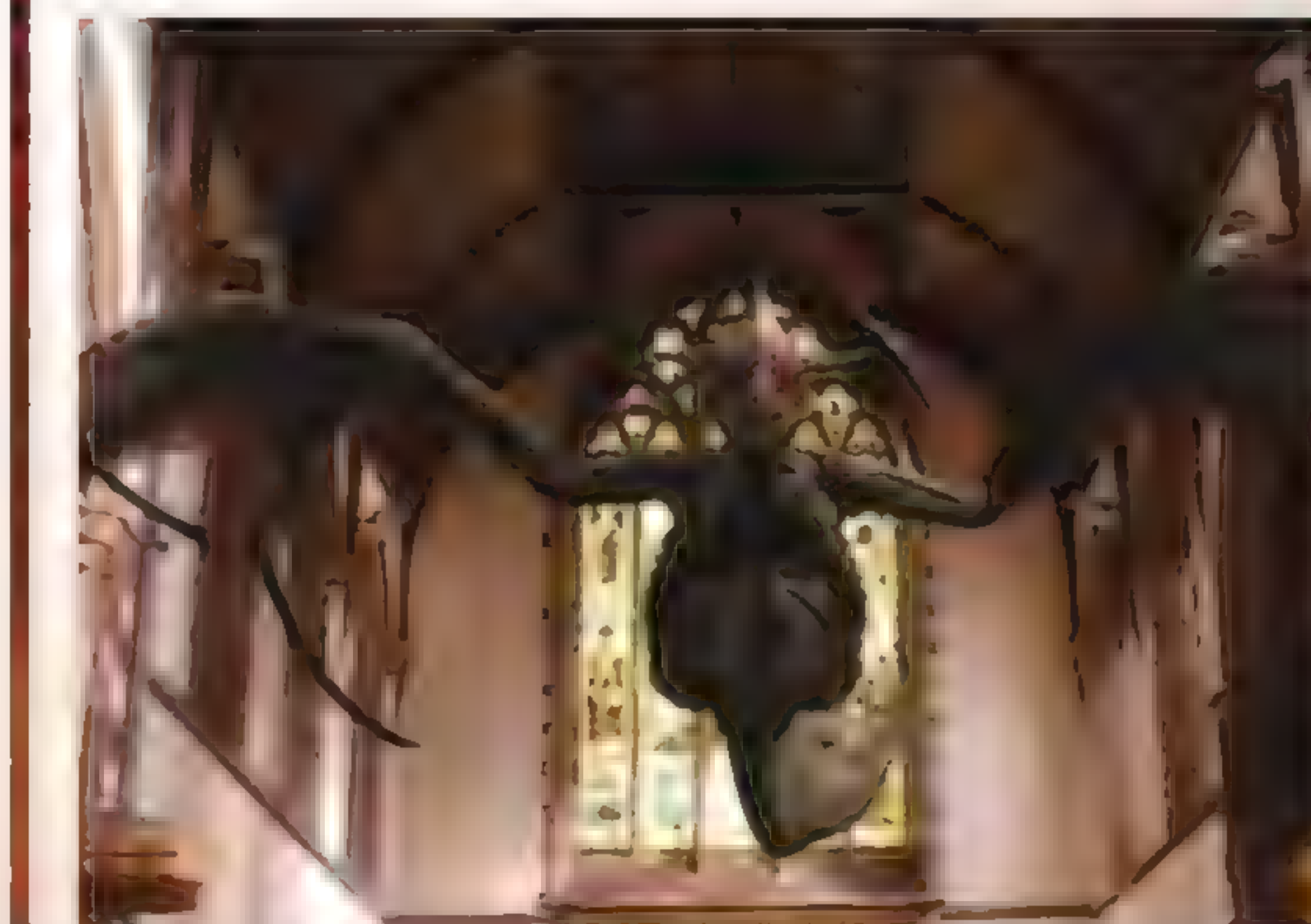
Back in the church, the Doctor assured everyone, "The wound gets healed, everything back to normal." When Jackie asked Pete how he was Rose's dad, Pete said, "It's time you knew, love." After the Doctor's apparent demise, Sarah asked what was happening, and Bev said of

the Reapers, "They're getting stronger." Talking to Rose inside the church, Pete told her of the creatures, "It's come for me. See, I'm not daft after all... it's another way to heal the wound. It has to be." Preparing to go outside, after Pete thanks Rose for saving him, she told him, "Thank you for saving all of us."

In 1992, as Jackie recounted Pete's death, she said, "He died, and I was so close. But not close enough." "Goodbye Dad," said Rose as the car closed in on Pete.

The sound of the Reapers was derived by Paul Jefferies from the concept of birds of prey, being built up fundamentally using the noise of vultures. Additional Dialogue Recording (ADR) for the instalment took place on Thursday 10 March. On the finished episode, *Never Can Say Goodbye* by The Communards (a chart hit in November 1987) could be heard when the TARDIS arrived, while the tune on Pete's car radio was *Never Gonna Give You Up* by Rick Astley (a number one from August 1987). The track which broke through on the radio was *Don't Mug Yourself* by The Streets which charted in November 2002.

Having been untitled since the use of *Wounded Time* on the draft scripts, although the titles *Death Day* and *D-Day* were cited in the media these were never used. The title *Father's Day* was arrived at late February 2005 by Russell T Davies. ■



Left:
A grim Reaper
turns up late
for church.

Publicity

- » Shaun Dingwall was announced as playing Pete in *Doctor Who Magazine* issue 351 in December 2004.
- » *Doctor Who Confidential* did a second interview with Paul Cornell and spoke to Shaun Dingwall at The Mill on Monday 14 March, along with discussions about the CGI creation of the Reapers.
- » An early review of *Father's Day* was offered by *The Sunday Telegraph* on Sunday 8 May describing it as a 'typically terrific episode... a slicker, snappier, more affecting update of the concept-heavy shenanigans... Piper is perfect, as ever, Eccleston is near his best... and Shaun Dingwall is superb as Rose's ne'er-do-well dad. Was *Doctor Who* ever this dependably good before?'

Below:
Shaun Dingwall
plays Pete Tyler.



- » The episode was promoted by a two-page article entitled *Unholy terror* by Nick Griffiths who spoke to Paul Cornell and The Mill team. *Father's Day* was singled out by Mark Braxton as 'a gem of an episode' in *Today's Choices*, and the programme listing was accompanied by a shot of a Reaper.
- » Issue 356 of *Doctor Who Magazine* featured a preview of *Father's Day* and included quotes on the episode from author Paul Cornell.
- » The fact that *Doctor Who* was a ratings success for BBC One, compared to the recent *Celebrity Wrestling* show aired against it on ITV1, was emphasised when the commercial programme was moved from its primetime slot after only three weeks, halfway through the series.
- » Thursday 12 May saw producer Phil Collinson at the press launch of the *Doctor Who* exhibition of props and costumes from the new series in Brighton with reports on BBC national and local news. The same day, *The Sun* ran a feature about how the BBC's Model Unit (which had worked on the new series) was to close, and BBC News reported that BBC Films was supposedly working on a *Doctor Who* feature project. And at 9pm on BBC Two, Phil Cornwell's version of Christopher Eccleston attempted to explain why he had quit *Doctor Who* on the topical sketch show *Dead Ringers*.

Broadcast

► On Saturday 14 May, BBC One broadcast *Father's Day* at 7pm against the doomed *Celebrity Wrestling* and again won its slot with ease. At 7.45pm, *Doctor Who Confidential* aired on BBC Three with the 28'33" edition *Time Trouble* in which the nature of convoluted time paradoxes was explored along with behind-the-scenes material on the episode; this was seen by around 610,000 viewers. *Father's Day* was then screened again at 12.10am on BBC Three that night to an audience of around 160,000 and was followed by another screening of *Time Trouble*. BBC Three then scheduled *Father's Day* again at 7pm on Sunday 15 (when it attracted

an audience of around 530,000), this time followed by a shortened *Doctor Who Confidential Cut Down* version of *Time Trouble* from 7.45pm to 8pm.

- *Father's Day* was reviewed by a moved Rebecca Levene in issue 358 of *Doctor Who Magazine*, in which she said, 'When Rose, for the third time, watched her father die, I cried. And I can sit stony-faced through *ET*!'
- *Father's Day* was one of the *Doctor Who* episodes nominated for the Best Dramatics Presentation (Short Form) at the Hugo Awards at LA Con IV in California in August 2006.

Above:

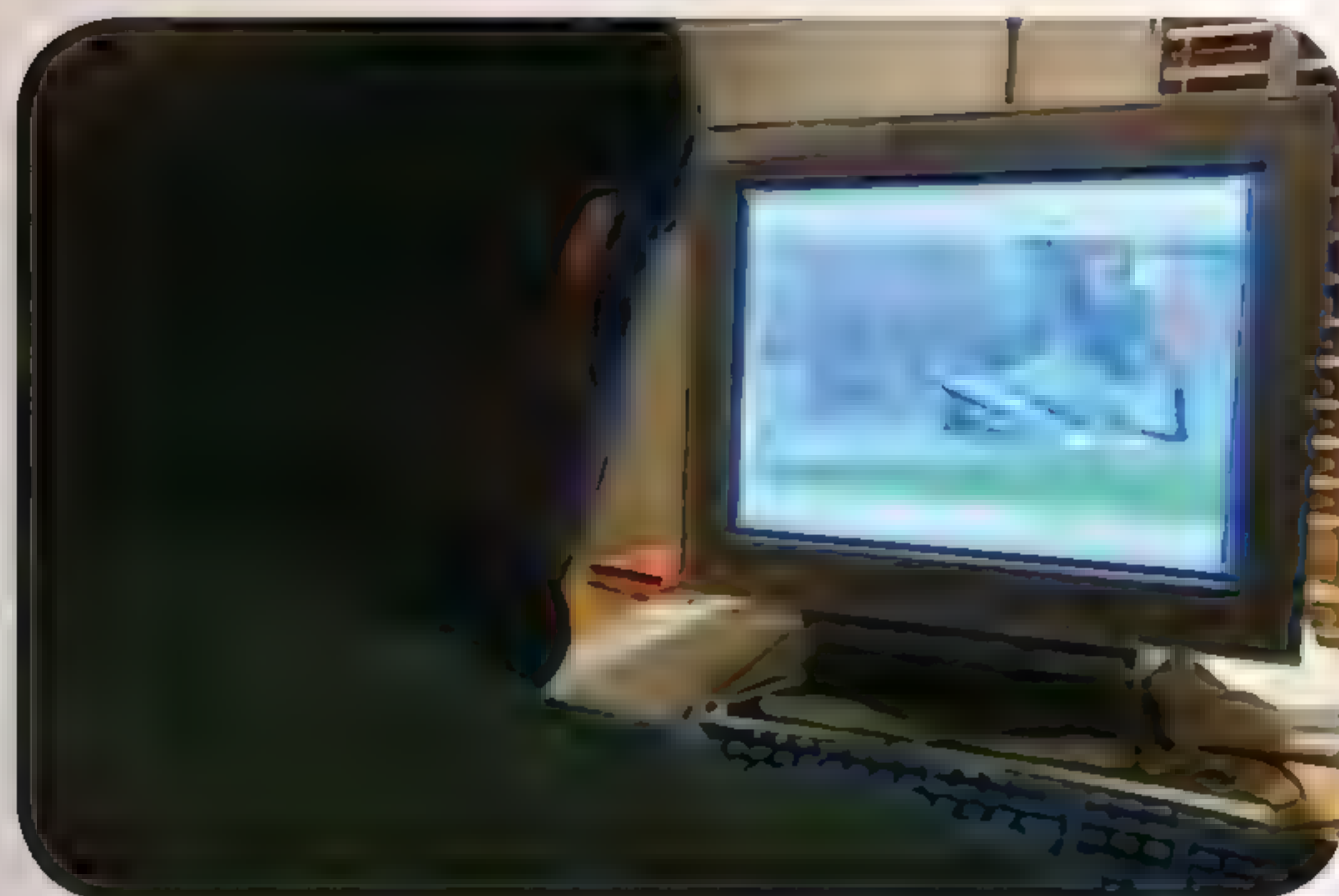
The Doctor keeps up with his marathon training.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Father's Day	Saturday 14 May 2005	7.00pm-7.45pm	BBC One	42'42"	8.06M (17th)	83

Merchandise

Right:
Behind the
scenes with
Doctor Who
Confidential.



Far right:
Character
Options' Reaper
figure.



Father's Day was released by BBC Worldwide on DVD as part of *Doctor Who: Volume 3* in August 2005 and in *Doctor Who: The Complete First Series* in November (with a commentary from Phil Collinson, Shaun Dingwall, Billie Piper and Paul Cornell) with a Universal Media Disc (UMD) version issued in December 2005. It was included on *Doctor Who: Series 1-4* in October 2009. BBC Home Entertainment later released an up-scaled version on Blu-ray as part of *Doctor Who: Complete Series 1-7* in November 2013, and *The Complete First Series* was reissued in August 2014. *Father's Day* was one of the episodes forming part of Issue 4 of GE Fabbri's *Doctor Who DVD Files* in February 2009.

Paul Cornell provided an introduction to his script for *Doctor Who: The Shooting Scripts* published by BBC Books in October 2005.

Orchestral re-recordings of music from the episode appeared on the CD *Doctor Who: Original Television Soundtrack* released by Silva Screen in December 2006 (and on vinyl in September 2013) and reappeared on the four-disc and 11-disc versions of *Doctor Who: The 50th Anniversary Collection* in December 2013 and September/November 2014.

A Reaper action figure was issued by Character Options in July 2007 and also graced Petits Filous Frubes marketed by Yoplait Dairy Crest from April 2007. ■



Cast and credits

CAST

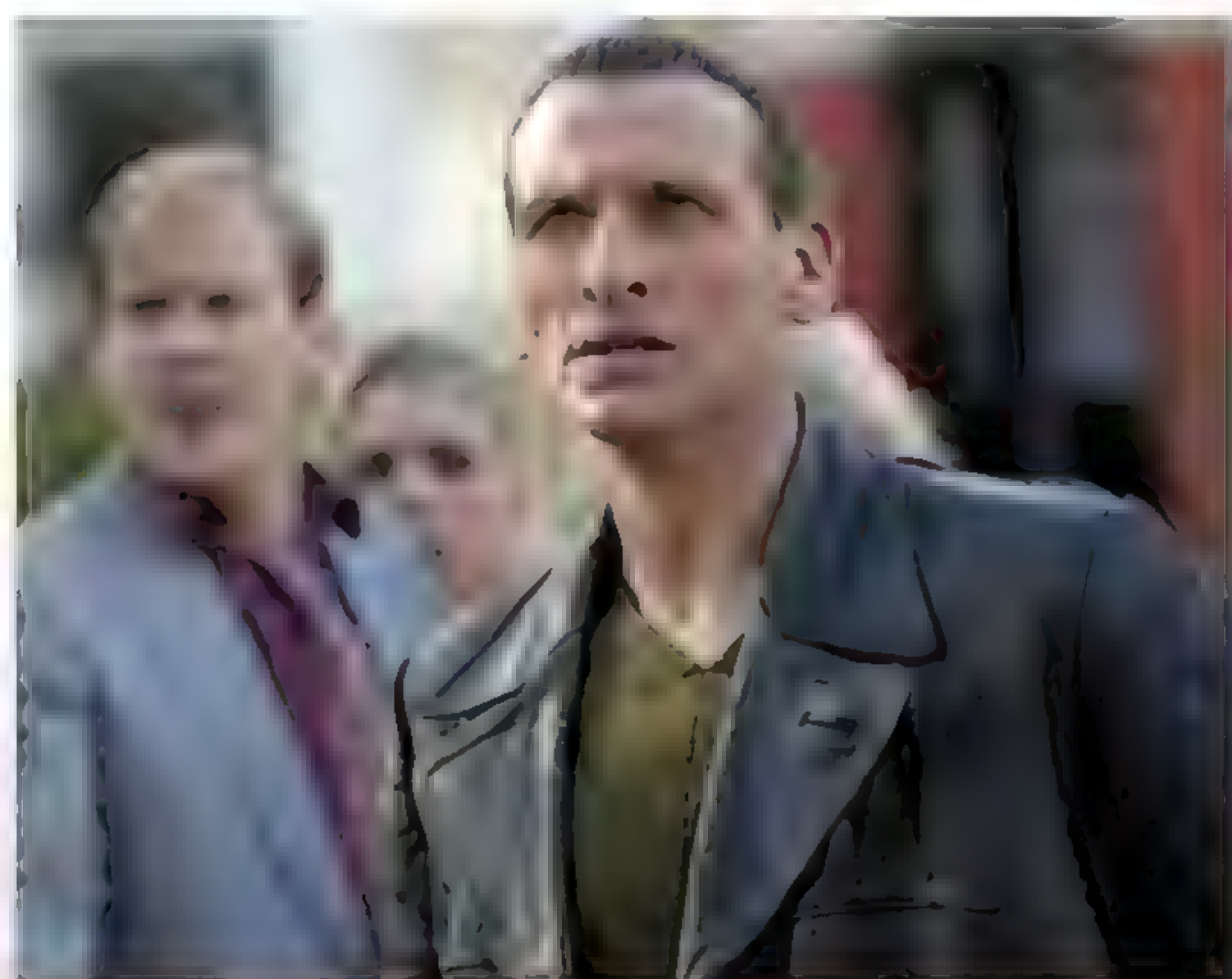
Christopher Eccleston..... Doctor Who
Billie Piper Rose Tyler

with

Camile Coduri..... Jackie Tyler
Shaun Dingwall..... Pete Tyler
Robert Barton..... Registrar
Julie Joyce..... Young Rose
Christopher Llewellyn..... Stuart
Frank Rozelaar-Green..... Sonny
Natalie Jones..... Sarah
Eirlys Bellin..... Bev
Rhian James..... Suzie
Casey Dyer..... Young Mickey

UNCREDITED

**John Beaucamp, Keith Whitehouse, Lloy
 Tram, Antony Asis, Stacey Jones, Vaishali
 Hanchate, Gemma Newborn, Yorlaris Khan,
 Belinda Price, Chris Richards**.....
 Wedding Guests [Register Office]
Crispin Layfield..... Matt
Aaron Boulders, Katy Harry..... Goth Passers-by
**Sarah Grant, John Hoffer, Aimie Bloodwrth,
 Jeff Morgan, Myra Prior, Lynna Jones, Keith
 Hillier, Mal Clint, Alex Morgan, Thomas
 Darwin**..... Passers-by



Kim McGarrity..... Stunt Double for Rose Tyler
Seon Rogers..... Stunt Double for Pete Tyler
Colin Galton..... Wino
Ken Teale..... Gardener
Zoe Marie Morris..... Teenage Mother
**James Cook, Julian Bosley, Jeremy Harvey,
 Ron Griffiths, Ben Gould, Barrie Wharmby,
 Simon Warlow, Rod Tyson, Rachel
 Chambers, Lyn Beddoe, Karen Robinson,
 Annie Swainson, Caroline Simmons, June
 Jackson, Philip May, William Jackson, Liz
 Cairnes, Nia Gwyn Jones, Stevie-Ann
 Beddoe**..... Wedding Guests
Richard Glyn Hughes..... Passer-by (Driving)
Lee Griffiths..... Young Vicar
Kaeleigh Beddoe..... Bridesmaid
Michael Wilson..... Limousine Driver
**James Cook, Julian Bosley, Jeremy Harvey,
 Ron Griffiths, Ben Gould, Barrie Wharmby,
 Simon Warlow, Rod Tyson, Rachel
 Chambers, Lyn Beddoe, Karen Robinson,
 Annie Swainson, Caroline Simmons, June
 Jackson, Philip May, William Jackson, Liz
 Cairnes, Nia Gwyn Jones, Stevie-Ann
 Beddoe**..... Wedding Guests [Church]
Abigail Nichols, Charlotte Nicols..... Baby Rose
Bean Peel..... Stunt Double for Rose Tyler
**Alex Varney, Jay Worley, Joshua Hughes,
 Gabriella Panfili, Wesley Nelson**.....
 Children in Playground
Monique Ennis..... Mickey's Mum
**Nicholas Lupton, Paula Keogh, Matt Jones,
 Wendi Sheard, Paul Ganney, Hannah Welch ...**
 Additional Dialogue Recording
Carl Edwards Ackerman.....
 Stand-in for Doctor Who¹
Lucy Lutman..... Stand-in for Rose Tyler¹

Left:
 Pondering
 paradoxes.

¹ Not in finished programme

CREDITS

Written by Paul Cornell
 Produced by Phil Collinson
 Directed by Joe Ahearne
 1st Assistant Director: Gareth Williams
 2nd Assistant Director: Sean Clayton
 [uncredited: Steffan Morris]
 3rd Assistant Director: Dan Mumford
 [uncredited: Dafydd Parry]
 Location Manager: Lowri Thomas
 Unit Manager: Llyr Morus
 Production Co-ordinator: Jess van Niekerk
 A/Production Accountants: Debi Griffiths,
 Kath Blackman
 Continuity: Pam Humphreys
 Script Editor: Elwen Rowlands
 Camera Operator: Martin Stephens
 [uncredited: Joss Lowe]
 Focus Puller: Mark Isaac
 [uncredited: Terry Bartlett]
 Grip: John Robinson
 Boom Operator: Damian Richardson
 [uncredited: Rhydian Yeoman, Mark Walters]
 Gaffer: Mark Hutchings
 Best Boy: Peter Chester
 Stunt Co-ordinator: Lee Sheward
 Stunt Performers: Crispin Layfield, Seon Rogers,
 Bean Peel
 Art Department Co-ordinator: Gwenllian Llwyd
 Concept Artist: Bryan Hitch
 Production Buyer: Catherine Samuel
 Set Decorator: Liz Griffiths
 Supervising Art Director: Stephen Nicholas
 Standby Art Director: Julian Luxton
 Property Master: Adrian Anscombe
 Construction Manager: Andrew Smith
 Standby Props: Phill Shellard, Tristan Howell
 Graphic Artist: Jenny Bowers
 Wardrobe Supervisor: Yolanda Peart-Smith
 Make-Up Supervisor: Linda Davie
 Make-Up Artists: Claire Pritchard, Steve Williams
 Casting Associate: Kirsty Robertson
 Assistant Editor: Ceres Doyle
 Post Production Supervisor: Marie Brown
 On Line Editor: Matthew Clarke

Colourist: Kai van Beers
 2D VFX Artists: David Bowman, Sara Bennett,
 Simon C Holden
 3D VFX Artists: Chris Petts, Jean-Claude Deguara,
 Nicolas Hernandez, Mark Wallman, Andy Howell
 Dubbing Mixer: Tim Ricketts
 Dialogue Editor: Paul McFadden
 Sound FX Editor: Paul Jefferies
 Finance Manager: Richard Pugsley
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Accountant: Endaf Emyr Williams
 Sound Recordist: Ian Richardson
 Costume Designer: Lucinda Wright
 Make-Up Designer: Davy Jones
 Music: Murray Gold
 Visual Effects: The Mill
 Visual FX Producer: Will Cohen
 Visual FX Supervisor: Dave Houghton
 Editor: Graham Walker
 Production Designer: Edward Thomas
 Director of Photography: Ernie Vincze BSC
 Production Manager: Tracie Simpson
 Associate Producer: Helen Vallis
 Executive Producers: Russell T Davies,
 Julie Gardner, Mal Young
 BBC Wales © 2005
bbc.co.uk/doctorwho

Right:
 Setting up
 a shot.



Profile

CAMILLE CODURI

Jackie Tyler

Coduri was born 18 April 1965 in Wandsworth, South West London.

The baby of the family, she has two older sisters, Susan and Nancy, and one brother, Andrew. Her father (Paterson) Gilbert was a printer who produced items like event posters. He married Camille's mother Cecilie Gale in 1947. The family name is Italian; paternal grandfather Carlo de Cartosio Coduri came to England from Como, Italy at the start of the twentieth century.

Camille's childhood crushes included singer Marc Bolan and Jon Pertwee as Doctor Who. A confessed telly addict at the time, when she was 10, a family holiday to Italy was cut short since she missed home and television so much.

She attended Holy Trinity Primary School, Tooting, and at Upper Tooting High School made her stage début at 14, playing Cecily in *The Importance of Being Earnest*.

Progressing to study drama at Kingsway Princeton College, by 16 she had joined the experimental Lyric Youth Theatre in London's Hammersmith.

The vivacious blonde was spotted by film casting agent Mary Selway, leading to Coduri's appearance in Mike Hodges' thriller movie *A Prayer for the Dying* (1987).

TV parts followed in *Boon* (1987, 1991), *Life Without George* (1987), *The River* (1988), *The Ruth Rendell Mysteries* (1989) and *A Bit of Fry and Laurie* (1990) plus single plays *Piggybank* (1987) and *Made in Spain* (1989).





Above: Camille Coduri in *Tom Jones* in 1997.

Regular roles came as Carol Braithwaite in advertising agency serial *Campaign* (1988), Sonia Head in sitcom *Morris Minor's Marvellous Motors* (1989) and Dot Clapton in *Rumpole of the Bailey* (1992). She also appeared in several British films, including black comedy *Hawks* (1988) with Timothy Dalton, *Strapless* (1989), as Eric Idle's girlfriend in *Nuns on the Run* (1990), and in John Goodman comedy *King Ralph* (1991).

Though TV and film took priority, theatre included Joe Orton's *What the Butler Saw* (1990/91, Wyndham's Theatre, London).

Coduri married actor Christopher Fulford in April 1992 on the Isle of Wight, her parents having retired there. Her career took a back seat while she raised daughter Rosa (born 1993) and son Santino (born 1996), but she nonetheless starred as Lorraine Wilde in two series of newspaper sitcom *Nelson's Column* (1994/5) and appeared in *Moving Story* (1995), *A Touch of Frost* (1996), *The Famous Five* (1996) and *Tom Jones* (1997).

In 2001 she was suddenly taken seriously ill. Struck by liver bug Yersinia, a liver tumour ruptured and caused potentially fatal internal bleeding. In November 2001 Coduri underwent surgery to have part of her liver removed and made a full recovery.

Returning to TV work, she featured in *Trial and Retribution* (2002), Martin Kemp's

gangster series *Family* (2003), racism drama *England Expects* (2004), *William and Mary* (2004) and *The Commander* (2005). Movie credits included *Mrs Caldicot's Cabbage War* (2002) and *The Business* (2005).

She won the role of Jackie Tyler after auditioning twice for producer Phil Collinson. Coduri was initially unsure if she would return after the first production block (*Rose* [2005 – see Volume 48] and *Aliens of London/World War Three* [2005 – see page 6]) but proved a mainstay of the 2005 and 2006 series, even playing an alternative universe Jackie in *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52].

After the Tylers departed at the end of the 2006 series, Jackie returned in *The Stolen Earth/Journey's End* [2008 – see Volume 60] and cameo'd in David Tennant's send-off *The End of Time* [2009/10 – see Volume 62].

In March 2007 Coduri won a *Doctor Who* special of quiz show *The Weakest Link*. She narrated three Ninth Doctor audiobooks in 2011: *The Monsters Inside*, *The Stealers of Dreams* and *Winner Takes All*.

Lead TV roles since *Doctor Who* came in comedy *Synchronicity* (2006), *Pickles: The Dog Who Saved the World Cup* (2006), *Honest* (2008), sitcom *Him & Her* (2010-13) and comedy drama *Edge of Heaven* (2014).

Guest spots included *Marple* (2007), *The Last Detective* (2007), *Lark Rise to Candleford* (2008), *New Tricks* (2009), *Midsomer Murders* (2010), *Ashes to Ashes* (2010) and *Cradle to Grave* (2015).

Later film appearances included football hooliganism movie *The Firm* (2009). She also cameo'd in Noel Clarke's *Adulthood* (2008) and appeared in another film produced by Clarke: *Scottish Mussel* (2015).

Coduri cheerfully summed up her career to *Doctor Who Magazine's* Benjamin Cook in 2007: "Quite a lot of what I've done has been rubbish! Some of it's been good, but some of it's been total pants!" ■

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BBC

DOCTOR WHO

THE COMPLETE HISTORY

STORIES 160-163

ALIENS OF LONDON/WORLD WAR THREE

The alien Slitheen have infiltrated the government and intend to destroy the world.

DALEK

The TARDIS takes the Doctor and Rose to a subterranean vault in Utah in 2012. There, billionaire Henry van Statten houses his collection of alien artefacts – including the last surviving Dalek!

THE LONG GAME

The Doctor, Rose and Adam visit Satellite 5 in the year 200,000. While Adam takes advantage of future technology, the Doctor and Rose discover who – or what – resides on Floor 500.

FATHER'S DAY

Rose persuades the Doctor to take her back in time so that she can meet the father she never knew. Impulsively, she saves his life... creating a deadly time paradox.

